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MODERN
FRENCH SONGS

EDITED BY PHILIP HALE

VOLUME II

GEORGES TO WIDOR

FOR LOW VOICE

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JULES MASSENET

CHARLES GOUNOD

CAMILLE SAINT-SAËNS

ÉDOUARD LALO

AUGUSTA HOLMÈS

BENJAMIN GODARD

VINCENT D'INDY

ALEXANDRE GEORGES

GEORGES HÜE

MODERN FRENCH SONGS

BIOGRAPHICAL SKETCHES

GREATER attention has been paid in the preparation of these sketches to the ultra-modern composers, or to those comparatively unknown in this country, than to those whose lives are recorded at length in English music dictionaries. An exception has been made in the case of Berlioz, Massenet and Saint-Saëns, with a view to the dates of compositions.

The reader will find much information concerning the operas, oratorios and cantatas of composers here mentioned by consulting Adolphe Jullien's "Musiciens d'Aujourd'hui," 2 vols. (Paris, 1892–94). Other books of reference are the *Mercure de France* (published in Paris monthly), the volumes of collected *feuilletons* by "Willy," or "L'Ouvreuse"—Henri Gauthier-Villars (1890–1901); and Gustave Robert's "La Musique à Paris" (1894–1900).

When the name of a city is not mentioned in connection with the performance of an opera or other work, the town of that performance was Paris.

ABBREVIATIONS: *a.*—act; *acc.*—accompaniment; *cant.*—cantata; *comp.*—composed; *dr. leg.*—dramatic legend; *dr. or.*—dramatic oratorio; *dr. sc.*—dramatic scene; *dr. sym.*—dramatic symphony; *fant.*—fantasia; *in coll.*—in collaboration; *lyr. com.*—lyric comedy; *lyr. dr.*—lyric drama; *lyr. ep.*—lyric episode; *lyr. pant.*—lyric pantomime; *lyr. sc.*—lyric scene; *lyr. sym.*—lyric symphony; *lyr. tr.*—lyric tragedy; *mus. com.*—musical comedy; *m. d.*—music drama; *mim.*—mimodrama; *op.*—grand opera; *Opé.*—the Paris Opéra; *op. c.*—opéra-comique; *Op. C.*—the theatre of the Opéra Comique, Paris; *or.*—oratorio; *ov.*—overture; *pant.*—pantomime; *perf.*—performed; *sc.*—scena; *son.*—sonata; *sym.*—symphony; *sym. p.*—symphonic poem.

GEORGES, ALEXANDRE

Born at Arras, February 25, 1850. Pupil at the Ecole Niedermeyer, Paris, where he took prizes. Organist of St. Vincent de Paul and teacher at the Ecole Niedermeyer. "Le Printemps," *op. c.* 1 *a.* (Paris, 1888); "Poèmes d'Amour," *lyr. op.* 3 *a.* (Paris, 1892); "Charlotte Corday," *lyr. dr.* 3 *a.* (1901); incidental music for Villiers de l'Isle-Adam's "Nouveau Monde" (1883) and "Axel" (1894); for "Alceste" (1891). "Nôtre Dame de Lourdes," *or.* (1899); "Le Chemin de Croix," *or.*; "Naissance de Venus," *sym. p.* (1898); music to the "Passion;" "Danses Chantées;" "Chansons de Miarka" (1895); songs, etc.

GODARD, BENJAMIN

Born at Paris, August 18, 1849; died at Cannes, January 11, 1895. Pupil of Richard Hammer and Vieuxtemp; pupil of Reber (composition) at Paris Conservatory, he competed in vain for the prix de Rome, 1866–67. Violinist, quartet player (viola) and conductor. He was awarded the Prix Chartrier by the Institute of France for "merit shown in the department of chamber-music."

Operas: "Pedro de Zalema," *op.* 4 *a.* (Antwerp, 1884); "Jocelyn," *op.* 4 *a.* (Brussels, 1888); "Dante," *lyr. dr.* 4 *a.* (1890); "La Vivandière," *op. c.*—orchestration completed by Paul Vidal (1895); "Les Guelfes," *op.* 5 *a.*—overture played in 1883—(Rouen, 1902).

Stage music to Legendre's "Beaucoup de bruit pour rien," after Shakespeare (1887); to Fabre's "Jeanne d'Arc" (1891).

Orchestral: "Scènes poétiques" (1879); "Diane," *dr. poem* (1880); Symphonie ballet (1882); Gothic symphony; Overture dramatique (1883); "Symphonie Orientale" (1884); "Symphonie legendaire" (1886); orchestral suites "Lanterne Magique," "Brésilienne;" "Sur la Montagne;" "Kermesse;" "Tasse," *dr. sym.* in three parts for solo voices, chor. and orch. (prize of City of Paris, with Dubois' "Le Paradise Perdu," 1878).

Concertos: two violin concertos—No. 2, "Concerto Romantique" (1876); piano concerto (1878).

Chamber music: Sonata for 'cello and piano; Scènes Ecossaies for oboe and piano; sonatas for violin and piano; piano trio; string quartet.

Many piano pieces; "L'Aurore," for bass and orchestra (1882); over one hundred songs.

See H. Imbert's study in "Médaillons contemporains" (Paris, 1903).

GOUNOD, CHARLES FRANÇOIS

Born at Paris, June 17, 1818; died at Saint-Cloud, October 17, 1893. Pupil of Reicha; then of Halévy and Lesueur at the Paris Conservatory; prix de Rome, 1839. Organist and conductor of the Missions. Conductor of the Orphéon. Member of the Institute, 1866.

Operas: "Sapho," *op.* 3 *a.* (*Opé.*, 1851); "La Nonne Sanglante," *op.* 5 *a.* (*Opé.*, 1854); "La Colombe" (Baden, 1860); "Le Médecin Malgré lui," 3 *a.* (Th. Lyrique, 1858); "Faust," 5 *a.* (Th. Lyrique, 1859); "Philémon et Baucis," 3 *a.* (Th. Lyrique, 1860); "La Reine de Saba," 5 *a.* (*Opé.*, 1862); "Mireille" (Th. Lyrique, 1864); "Roméo et Juliette," 5 *a.* (Th. Lyrique); "Cinq-Mars," 4 *a.* (*Op. C.*, 1877); "Polyeucte," *op.* 5 *a.* (*Opé.*, 1878); "Le Tribut de Zamora," 4 *a.* (*Opé.*, 1881). Stage music to "Ulysse," (1852); "Les Deux Reines" (1872); "Jeanne d'Arc" (1873). Oratorios: "Tobie" (Lyons, 1854); "Gallia" (London, 1871); "The Redemption" (Birmingham, 1882); "Mors et Vita" (Birmingham, 1885). Masses, cantatas, motets, psalms, choruses, symphonies, orchestral pieces, chamber music, songs, piano pieces. Author of method for Cor à pistons; "Etude sur le 'Don Juan' de Mozart;" "Etude sur 'Ascanio' de St. Saëns" (1889); "Mémoires d'un artiste" (1897). See "Notice," by H. Delaborde (1894); also by Th. Dubois (1894); "Ch. Gounod et son œuvre," by L. Pagnerre (1890).

HAHN, REYNALDO

Born at Caracas, Venezuela, August 9, 1874. Pupil of Massenet at the Paris Conservatory, he took minor prizes 1888–91. "I'le du rêve," 3 *a.* (Paris, 1898); "La Carmélite," *mus. com.* 4 *a.* (1902); "Nuit bergamesque," *sym. p.* (1897); incidental music to Daudet's "L'Obstacle" (1890).

HOLMÈS, AUGUSTA MARY ANNE

Born at Paris of Irish parentage, December 16, 1847; naturalized Frenchwoman in March, 1879; died at Paris, January 28, 1903. Pupil of Lambert (Versailles), Klosé and César Franck.

Operas: "Héro et Leandre" (Opéra Populaire, 1874); "Les Argonautes" (concert performance, 1881); "La Montagne Noire," *lyr. dr.* 4 *a.* (*Opé.*, 1895).

Psalm "In Exitu" (1873); "Astarte," *ov.* (1875); Andante Pastorale from a sym. "Orlando Furioso" (1877); "Lutèce," *sym.* (2d prize, City of Paris), 1st performance at Angers (1884); "Pologne," *sym. p.;* "Irlande," *sym. p.* (1882); "Pro Patria Ludus," *sym. ode* for ch. and orch. (after a mural picture by Puvis de Chavannes—Conservatory concert, 1888); "Triomphe de la République," triumphal ode (Palais de l'Industrie, 1889); "Hymne à la Paix," for Dante and Beatrice Festival (Florence, 1890); "Au Pays bleu," orch. suite (1891); "Hymne à Apollo," solo voices, ch. and orch. (1899); "Andromède," *sym. p.* (1900); "Veni Creator;" "Les Sept Ivresses;" "Vision de Sainte Thérèse" (1889); "La Vision de la Reine," *cant.;* music to Bordese's cycle "Contes Mystiques;" a setting of poems by Catullus; a hundred or more songs, some of them signed by her "Hermann Zenta."

Henri Gauthier-Villars wrote of her in 1889: "Somebody spoke of her as 'a pretentious blue-stocking.' Oh, no! She wears boots, boots with spurs on them. She is certainly not a woman in her use of the brass in the 'Ode Triomphale;' here she is a whole regiment; and at any rate she may justly be called, 'La Fiancée du Cymbalier.'"

See Villiers de l'Isle-Adam in "Chez les Passants;" Imbert's "Nouveaux Profils de Musiciens" (Paris, 1892); Saint-Saëns "Harmonie et Mélodie" (pp. 225–239).

HÜE, GEORGES ADOLPHE

Born at Versailles, May 6, 1858. Pupil of Reber and Paladilhe at the Paris Conservatory; prix de Rome, 1879; Cressent prize, 1881; City of Paris prize, 1885. "Les Pantins," *op. c.* 2 *a.* (1881); "Rubezahl," *sym. leg.* (1886); "Résurrection," sacred episode (1892); "Le Berger," ballad; Fantasia for violin (1893); stage music for "La Belle au bois dormant" (1894); "Cœur brisé," *pant.* (1890); "Le Roi de Paris," *op.* 3 *a.* (1901); "Titania," 1903; Symphony (1882); "Resurrection," sacred episode (1890–92); "Sommeil d'Hercule" (1892); "Kunesse," *cant.* (1897); "Scenes de Ballet" for orch. (1897).

See an elaborate biographical sketch in the *Musical Courier* (N. Y.), May 15, 1901.

INDY, PAUL MARIE THÉODORE VINCENT D'

Born at Paris, March 27, 1852.[1] Studied for the bar against his will, and preferred the lessons in harmony of Lavignac and the piano lessons of Diémer. Served during the Franco-Prussian War, then became connected with Colonne's Concerts du Châtelet as kettledrummer, afterward chorus-master. Entered the Paris Conservatory to study the organ with César Franck: 1st accessit, 1875. He then left the Conservatory to study counterpoint and composition with Franck. In 1887 he became chorus-master of the Lamoureux concerts and he helped prepare the first performance of "Lohengrin" in Paris (Eden Théâtre, May 3, 1887). One of the founders of the Société Nationale de Musique, he became president after the death of Franck. He was one of the founders in 1896 of the Schola Cantorum, of which he is now director. He was a Wagnerite of the early seventies. As conductor, he has travelled extensively.

Stage works: "Attendez moi sous l'orme," 1 *a.* (*comp.* 1876–78; *Op. C.*, 1882); "Fervaal," musical action in 3 *a.* and a prologue (*comp.* 1889–95; Monnaie, Brussels, 1897); "L'Etranger," musical action (Brussels, 1903);

[1] *Date given me by the composer.* "1851" *is the year in the records of the Paris Conservatory.*

incidental music to Alexandre's "Karadec" (1891); to Mendès' tragedy "Médée" (1898).

Orchestral works: "La Foret Enchantée," *sym. ballad* (1878); "Wallenstein," trilogy after Schiller (*comp.* 1873–81); "Piccolomini" (*perf.* 1874); "Mort de Wallenstein" (*perf.* 1880); "Le Camp" (1884; first performance as a whole, 1888); "Saugefleurie," legend (*comp.* 1884; *perf.* 1885); symphony for piano and orch. on a French mountain air (*comp.* in 1886; *perf.* in 1887); Fantaisie on folk-songs for oboe and orch. (1888); "Istar," symphonic variations (*comp.* 1896; *perf.* Brussels, 1897); varied choral for saxophone and orch. (1903); symphony in B flat, 1904). Suite from the music to "Médée."

Chamber works: piano quartet (1878); suite in D in the old style for trumpet, two flutes and strings (1886); trio for piano, clarinet, 'cello (1886–87); 1st string quartet (1890); 2d string quartet (1897–98); "Chanson et Danses," for wind instruments (1898).

Vocal works: "La Chevauchée du Cid," scene for bar. and orch. (composed as a song 1877; remodelled and performed in 1884); "Le Chant de la Cloche," *dr. leg.* after Schiller — City of Paris prize of 1886 — (*comp.* 1879–83; *perf.* 1886); "Clair de Lune," voice and orch. (1880); "Ste. Marie Magdeleine," *cant.* (1885); "Sur la Mer," chorus for female voices (1888); "Deus Israel," motet (1896); "Lied maritime," for voice and orch. (1896); a few songs.

Piano pieces: "Poème des Montagnes," suite (1881); "Helvetia," three waltzes (1884); "Schumanniana," three pieces (1887); "Tableaux de voyage," thirteen pieces (1889).

"La Chanson des Aventuriers de la Mer," bar. and orch. (1870); "Symphonie chevaleresque: Jean Hunyade" (1876); overture "Antoine et Cléopâtre" (1877), are not included by M. d'Indy in the manuscript catalogue drawn up by him, nor is the cantata for the inauguration of Augier's statue at Valence (1893).

D'Indy is the librettist of his two serious operas, a collaborator with Tiersot in collections of folk-songs, the editor of Solomon Rossi's madrigals, and the author of a "Cours de Composition musicale," of which only the first volume has been published as yet — 1904.

See Imbert's "Profils de Musiciens" (Paris, 1888); "'Fervaal' devant la Presse" (Paris, 1897); "Fervaal," by Etienne Destranges (Paris, 1896).

LALO, EDOUARD VICTOR ANTOINE

Born at Lille, January 27, 1823; died at Paris, April 23, 1892. Studied at Lille with Baumann; at Paris with Habeneck (violin), Schulhoff and Crèvecœur (composition). Viola of the Armingaud-Jacquard Quartet.

Stage works: "Fiesque," *op.* 3 *a.* (1867, not *perf.*); "Namouna," ballet, 2 *a.* (*Opé.*, 1882); "Le Roi d'Ys," *op.* 3 *a.* (*Op. C.*, 1888); "Néron," *pant.* (1891); "La Jacquerie," *op.* 4 *a.* (only the first act — completed by Coquard; Monte Carlo, 1895).

Orchestral: "Divertissement" (1872); Allegro; "Rapsodie Norvégienne" (1879); Symphony in G minor (1887).

Concertos: violin, op. 20 (1874); "Symphonie Espagnole," with violin solo, op. 21 (1875); 'cello (1877); "Fantaisie Norvégienne," for violin (Berlin, 1878); "Concerto Russe," for violin (1880); piano, in C minor (1889); "Fantasie Ballet," for violin (first played in 1900).

Chamber and piano music. Among these pieces three piano trios, violin sonata, 'cello sonata, string quartet.

Three vocal pieces for church; about thirty songs; two duets.

See essays by Georges Servières; "La Musique française Moderne" (1897), and by H. Imbert in "Nouveaux Profils de Musiciens" (Paris, 1892).

LEMAIRE, JEAN EUGÈNE GASTON

Born at the Château d'Amblainvilliers (S. and O.), September 9, 1854. Pupil of the Ecole Niedermeyer. Music critic of *la Presse* (1888). "En dansant la gavotte: scène Louis XV chantée et dansée" (1890); operettas, ballets and pantomimes for minor theatres; "Jeffick," *sym. p.*; pieces for orchestra, piano pieces, songs, sacred music.

LEROUX, XAVIER HENRI NAPOLEON

Born at Velletri, Papal States, October 11, 1863. Pupil of Dubois and Massenet at Paris Conservatory; 1st harmony prize (1881); 1st counterpoint and fugue prize (1884); prix de Rome, 1885. Teacher of harmony at the Conservatory. "Evangeline," *lyr. dr.* 4 *a.* (Brussels, 1895); "Astarté," *op.* 4 *a.* (1901); "La Reine Fiamette," dramatic tale, 5 *a.* (1903); "Endymion," *cant.*; incidental music to Sardou and Moreau's "Cléopatre" (1890); Æschylus' "Persians" (1896); mass with orchestra; "Harold," *dr. or.* (1892); "Venus et Adonis;" "William Ratcliff;" motets, songs.

MASSENET, JULES EMILE FRÉDÉRIC

Born May 12, 1842, at Montaud (Loire). Pupil of Laurent (piano), Reber (composition), at the Paris Conservatory; 1st prize for piano, 1859; counterpoint and fugue, 1863; prix de Rome, 1863. Professor of composition at the Conservatory, 1878–96. Member of the Institute, 1878.

Operas: "La Grand'tante," *op. c.* 1 *a.* (1867); "Don César de Bazan," *op. c.* 3 *a.* (1872); "L'Adorable Bel-Boul," operet. 1 *a.* (1874); "Bérengère et Anatole," operet. 1 *a.* (1876); "Le Roi de Lahore," *op.* 5 *a.* (1877); "Hérodiade," *op.* 5 *a.* (Brussels, 1881); "Manon," *op.* 5 *a.* (1884); "Werther," *op.* 3 *a.* (*comp.* in 1884; produced at Vienna, 1892); "Le Cid," *op.* 5 *a.* (1885); "Esclarmonde," legendary *lyr. dr.* 4 *a.* (1889); "Le Mage," *op.* 5 *a.* (1891); "Le Carillon," ballet (Vienna, 1892); "Thais," *op.* 3 *a.* (1894); "Le Portrait de Manon," *op. c.* 1 *a.* (1894); "La Navarraise," *lyr. dr.* 2 *a.* (London, 1895); "Sapho," lyric piece, 5 *a.* (1897); "Cendrillon," fairy tale, 4 *a.* (1899); "Griselidis," lyric

tale, 3 *a.* (1901); "Le Jongleur de Notre-Dame," miracle, 3 *a.* (Monte Carlo, 1902).

Stage music: to Leconte de Lisle's "Les Erinnyes" (1873); Déroulède's "Hetman" (1877); Porto-Riche's "Drame sous Philippe II" (1877); to Sardou's "Théodora" (1884) and "Le Crocodile" (1886); Racine's "Phèdre" (1900); "Le Grillon du Foyer" (1904).

Cantatas, etc.: "Paix et Liberté" (1867); "Marie Magdeleine," sacred drama (1873); "Eve," mystery (1875); "Narcisse," antique idyl (1878); "La Vierge," sacred legend (1880); "Biblis," antique scene (1887); "La Terre promise," *or.* (1900); two choruses for male voices: "Le Moulin" and "Alleluia" (1866); several other choruses, a Requiem Mass (unpublished), and a few small pieces for church service.

Orchestral: concert overture (1863); overture to "Phèdre" (1874); 1st suite (1867–68); 2d suite, "Scènes Hongroises" (1871); 3d suite, "Scènes Pittoresques" (1873); 4th suite, "Scènes Dramatiques," after Shakespeare (1875); 5th suite, "Scènes Napolitaines" (*comp.* in 1863; *perf.* 1880); 6th suite, "Scènes de Féerie" (London, 1881); 7th suite, "Scènes Alsaciennes" (1882); "Sarabande" (1877); "Marche de Szabady" (1879); "Visions," *sym. p.;* piano concerto; overture to "Brumaire" (1901).

Chamber music: "Dichetto," for strings and wind instruments (1872), 'cello pieces, and a few piano pieces; string quartet unpublished.

Songs: "Poème d'Avril" (1866); "Poème du Souvenir," "Poème Pastoral," "Poème d'Octobre," "Poème d'Amour," "Poème d'hiver;" over one hundred songs and a few duets.

See "Massenet," by E. de Solenière (1897); G. Servières' "La Musique française moderne" (1897); H. Imbert's "Profils d'artistes contemp." (1897).

PALADILHE, ÉMILE

Born at Montpellier, June 3, 1844. Pupil of Marmontel, Benoist and Halévy at the Paris Conservatory: 1st piano prize, 1857; prix de Rome, 1860. "Le Chevalier Bernard" (1858); "La Reine Mathilde" (1859); "Le Passant," *op. c.* 1 *a.* (1872); "L'Amour Africain," *op. c.* 2 *a.* (1875); "Suzanne," *op. c.* 3 *a.* (1878); "Diana," *op. c.* 3 *a.* (1885); "Patrie," *op.* 5 *a.* (1886); "Les Saintes Maries de la Mer," *lyr. dr.* (Montpellier, 1892). Symphony in E flat, overture, Messe Solennelle, Messe de Saint-François d'Assise (1896), piano pieces, songs—the most famous of which is "Mandolinata."

PESSARD, ÉMILE LOUIS FORTUNÉ

Born at Montmartre (Seine), May 29, 1843. Pupil of Laurent, Benoist and Carafa at the Paris Conservatory: 1st harmony prize, 1862; prix de Rome, 1866. Teacher of harmony at the Conservatory. "La Cruche Cassée," *op. c.* 1 *a.* (1870); "Le Char," *op. c.* 1 *a.* (1878); "Le Capitaine Fracasse," *op. c.* 3 *a.* (1878); "Tabarin," *op. c.* 2 *a.* (1885); "Don Quichotte," *op. c.* 1 *a.* (1889); "Les Folies amoureuses," *op. c.* 3 *a.* (1891); "Mam'zelle Carabin," *op.* 3 *a.* (1893); "Le Muet" (1894); "La Dame de Trèfle" (1898). Stage music for "Tartarin sur les Alpes" (1888) and "Une Nuit de Noël" (1893); "Dalila," *cant.* (1867); masses, motets, orchestral suites, piano trio and other chamber music, songs.

PIERNÉ, HENRI CONSTANT GABRIEL

Born at Metz, August 16, 1863. Pupil of Marmontel, Franck, Massenet at the Paris Conservatory: 1st prizes: piano, 1879; organ, 1882; counterpoint and fugue, 1881; prix de Rome (second grand prix), 1882. Organist of Ste. Clotilde (1890–98).

Stage works: "Le Collier de Saphirs," *pant.* 2 *a.* (Spa, 1891); "Les joyeuses commères de Paris," *fant.* 5 *a.* (1892); "Pierre poète," *pant.* 2 *a.* (1892); "Bouton d'or," *fant.* 4 *a.* (1893); "Le Docteur Blanc," *mim.* 5 *a.* (1893); music to Lorrain's "Yanthis" (1894); to Silvestre and Morand's "Izëil" (1894); to Rostand's "La Princesse lointaine" (1895); to "Salomé," *lyr. pant.*, by Silvestre and Meltzer for Loie Fuller (1895); "La Coupe enchantée," *op. c.* 2 *a.* (Royan, 1895); "Vendée," *lyr. dr.* 3 *a.* (Lyons, 1897); "La Fille de Tabarin," *lyr. com.* 3 *a.* (1901).

"Nuit de Noël, 1870," *lyr. ep.* (1895); "L'an mil," *sym. p.* with chorus (1898); "Deux Contes de Jean Lorrain," orch. (1896); Hymn to the Russian Visitors (1893); "The Gallic Muse," solo voices, ch. piano; piano concerto in C minor; sonata for violin and piano.

ROPARTZ, J. GUY

Born June 15, 1864, at Guingamp. Studied for the bar at Rennes. Pupil of Dubois and Massenet at the Paris Conservatory, which he left to study with César Franck. Poet, critic, essayist, dramatist. Appointed director of the Conservatory of Nancy in 1894; conductor of the Conservatory of Nancy concerts. Incidental music for Loti and Tiercelin's "Pêcheur d'Islande" (1893); Tiercelin's "Le Diable Couturier" (1894), "Kéruzel" (1895) and for "Famille et Petrie" (1891).

Orchestral: Symp. No. 1 on a Breton Choral (1895), Symp. No. 2. Two suites from "Pêcheur d'Islande," "Les Landes," "Passage Breton," Fantaisie in D major (1898); Cinq pièces brèves, "Dimanche Breton," suite; "Le Convoi du Fermier," "Carnaval," "Marche de Fête."

"Psalm cxxxvi," for ch. organ and orch. (Nancy, 1898); church pieces, string quartet in G minor (1894); "Prière," for bar. and orch.; adagio for 'cello and orch. (1899); "Lamento," for oboe and orch.; "Quatre Poèmes" (after Heine's "Intermezzo"), for bar. and orch. (Nancy, 1899); "Les Fileuses de Bretagne," for fem. ch.; piano pieces, among them a piece in B minor for two pianos (Nancy, 1899); organ pieces, songs.

ROTHSCHILD, BARONESS WILLY DE

Amateur, and composer of fashionable nocturnes and melodies.

SAINT-SAËNS, CHARLES CAMILLE

Born at Paris, October 9, 1835. Studied with Stamaty (piano), Maleden (composition), and then was a pupil of Benoist and Halévy at the Conservatory: 1st prize for organ, 1851. Organist of Saint-Méry (1853–58); of La Madeleine (1858–77); professor at the Ecole Niedermeyer; wandering piano virtuoso; member of the Institute, 1881.

Operas: "La Princesse Jaune," 1 *a.* (*Op. C.*, 1872); "Le Timbre d'argent," 4 *a.* (Th. Lyrique, 1877); "Samson et Dalila," *op.* 3 *a.* (Weimar, 1877); "Etienne Marcel," 4 *a.* (Lyons, 1879); "Henri VIII," 5 *a.* (*Opé.*, 1883); "Proserpine," 4 *a.* (*Op. C.*, 1887); "Ascanio," 5 *a.* (*Opé.*, 1890); "Phryné," 2 *a.* (*Op. C.*, 1893); "Frédégonde," completion of Guiraud's opera, 5 *a.* (*Opé.*, 1895); "Lola," *dr. sc.*, orchestrated by Ch. Koechlin (1901); "Les Barbares," *lyr. tr.*, prologue and 3 *a.* (1901); "Hélène" (Monte Carlo, 1904).

Other stage music: Restoration of Charpentier's music to Molière's "Le Malade imaginaire" (1892); chorus and intermezzi to Sophocles' "Antigone"—Vacquerie and Meurice—(1893); "Javotte," ballet (Lyons, 1896); to Gallet's "Déjanire" (Béziers, 1898); to Jane Dieulafoy's "Parysatis" (Béziers, 1902).

Oratorios, etc.: "Oratorio de Noël" (1858); Scene d'"Horace"—Corneille's tragedy—(1866); "Les Noces de Prométhée," *cant.* (1867); "Cœli enarrant," Psalm xix (1873); "Le Deluge," biblical poem (1876); "La Lyre et la Harpe" (Birmingham, 1879); "La Fiancée du Timbalier," ballad (1887); "Pallas Athénè" (Orange, 1894); "La Feu Celeste," *cant.* (1900).

Religious music: Mass (1857); "Tantum ergo;" Requiem Mass (1878); twenty motets, etc.

Orchestral: 1st sym. (1853), 2d (*comp.* 1862; *perf.* 1880), 3d (London, 1886); "Le Rouet d'Omphale," *sym. p.* (1872); "Phaéton," *sym. p.* (1873); "Danse Macabre," *sym. p.* (1875); "La Jeunesse d'Hercule" (1877); Suite (1863–77); "Suite Algérienne" (1879–80); "Marche Héroique" (1870); "Hymne à Victor Hugo" (1884); "Rapsodie d'Auvergne," piano and orch. (1885); "Africa," piano and orch. (1891); Tarantelle for flute and clarinet with orch. (1857); Introduction and Rondo Capriccioso for violin and orch. (1867).

Concertos: Piano: No. 1, D major (1862); No. 2, G minor (1868); No. 3, E♭ (1870); No. 4, C minor (1875); No. 5 (1896). Violin: No. 1, A major (1859–68); No. 2, C major (1858–60); No. 3, B minor (1880–81). 'Cello: No. 1 (1873); No. 2 (1903).

Chamber music: piano quintet, A minor (1855–65); piano quartet (1875); 1st piano trio, F major, (1863–67); 2d piano trio (1892); 1st violin sonata, D minor (1885); 2d violin sonata in E♭ major (1896); 'cello sonata in C minor (1872); trumpet septet (1881); string quartet in E minor (1899).

Songs, organ pieces, piano pieces, etc.

Author of "Harmonie et Mélodie," essays (1885); "Note sur les décors de théâtre dans l'antiquité romaine" (1886); "Problèmes et Mystères," philosophical reflections (1894); "Portraits et souvenirs" (Paris, *s.d.*); "Rimes familières;" comedies which have been played, as "La Crampe des écrivains" (Algiers, 1892), and published. Music critic, essayist and pamphleteer.

See O. Neitzel's "Camille Saint-Saëns" (Berlin, 1899); Imbert's "Profils de Musiciens" (Paris, 1888); Servières' "La Musique Française moderne" (Paris, 1897).

THOMAS, CHARLES LOUIS AMBROISE

Born at Metz, August 5, 1811; died at the Paris Conservatory, February 12, 1896. Pupil of Lesueur, Zimmerman, Dourlan at the Paris Conservatory: 1st prize, piano, 1829; harmony, 1830; prix de Rome, 1832. Professor of composition and then Director of the Conservatory. Member of the Institute, 1837. Twenty-three operas of which the chief are "Le Caïd" (*Op. C.*, 1849); "Le Songe d'une nuit d'été" (*Op. C.*, 1850); "Raymond" (*Op. C.*, 1851); "Mignon," 3 *a.* (*Op. C.*, 1866); "Hamlet," 5 *a.* (*Opé.*, 1868); "Francoise de Rimini," 5 *a.* (*Opé.*, 1882); "La Tempête" (*Opé.*, 1889). Cantata for dedication of Lesueur's statue (1852); "Hommage à Boïeldieu" (1875); piano trios, quartets, quintets, masses, motets, choruses, songs, pieces for organ, etc. See "Notice," by Delaborde (1896).

THOMÉ, FRANÇOIS LUC JOSEPH (called Francis)

Born at Port Louis (Mauritius), October 18, 1850. Pupil of Marmontel and Duprato at the Paris Conservatory: 2d prize for piano, 1869; 2d prize for harmony, 1869; 1st prize for counterpoint and fugue, 1870. Composer of ballets, pantomimes, operettas; "Mlle. Pygmalion," *pant.* 3 *a.* (1895); of much stage music, from that of "Romeo et Juliette" (1890) to that of "Quo Vadis" (1901); ode symphonique "Hymne à la nuit;" piano pieces, songs. Teacher and music critic.

WIDOR, CHARLES MARIE

Born at Lyons, February 22, 1845. Studied at Lyons, then at Brussels with Lemmens and Fétis. Organist at Lyons; organist of Saint-Sulpice, Paris, since 1869. Succeeded César Franck as professor of the organ at the Paris Conservatory, and in 1896 became professor of composition, counterpoint and fugue at that institution. Music critic of *L'Estafette*. Stage works: "La Korrigane," ballet (*Opé.*, 1880); "Conte d'Avril" (after Shakespeare), incidental music (1885); incidental music to Coppée's "Les Jacobites" (1885); "Maître Ambros," *lyr. dr.* 4 *a.* (1896); "Jeanne d'Arc," *pant.* 3 *a.* (1890). Orchestral and chamber music, organ pieces with and without orchestra, piano music and songs.

See Imbert's "Portraits et Études" (Paris, 1894).

MODERN FRENCH SONGS
VOLUME II

GAVOTTE OF THE MASQUERADE
(GAVOTTE DU MASQUE)

(Original Key, D minor)

MONTJOYEUX
Translated by Isabella G. Parker

ALEXANDRE GEORGES
(1850 -)

Lento e ben misurato
(Lent et très mesuré)

PIANO

mf

meno lento
(moins lent)

A mask thy face con - ceal - ing, Prin - cess with tim - id
Où cou - rez - vous mas - qué - e Prin - cesse à l'air peu -

p

air, To seek what lov - er fair, Thus per - fumed, art thou
reux, Et pour quel a - mou - reux Vous ê - tes - vous mus -

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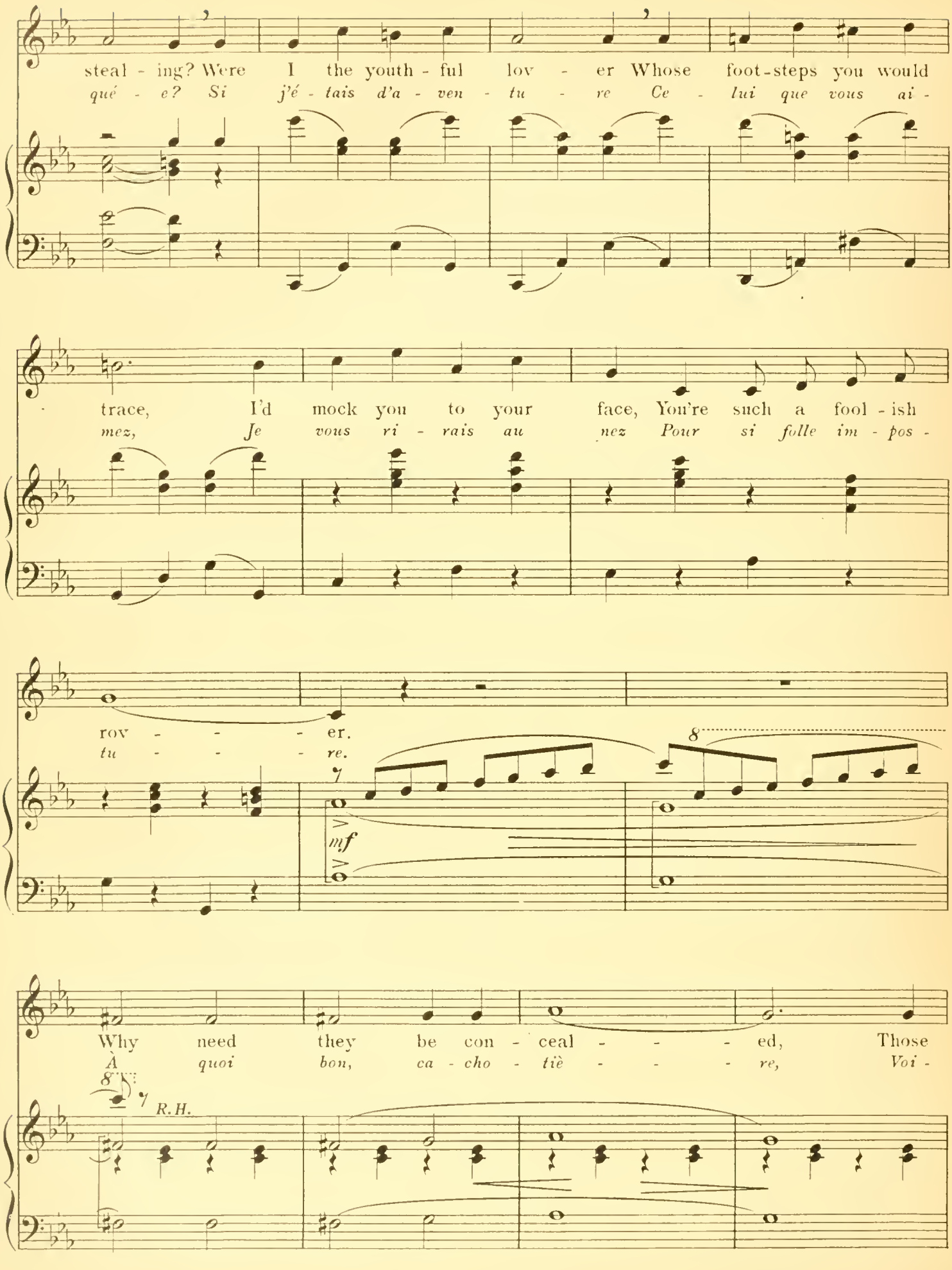
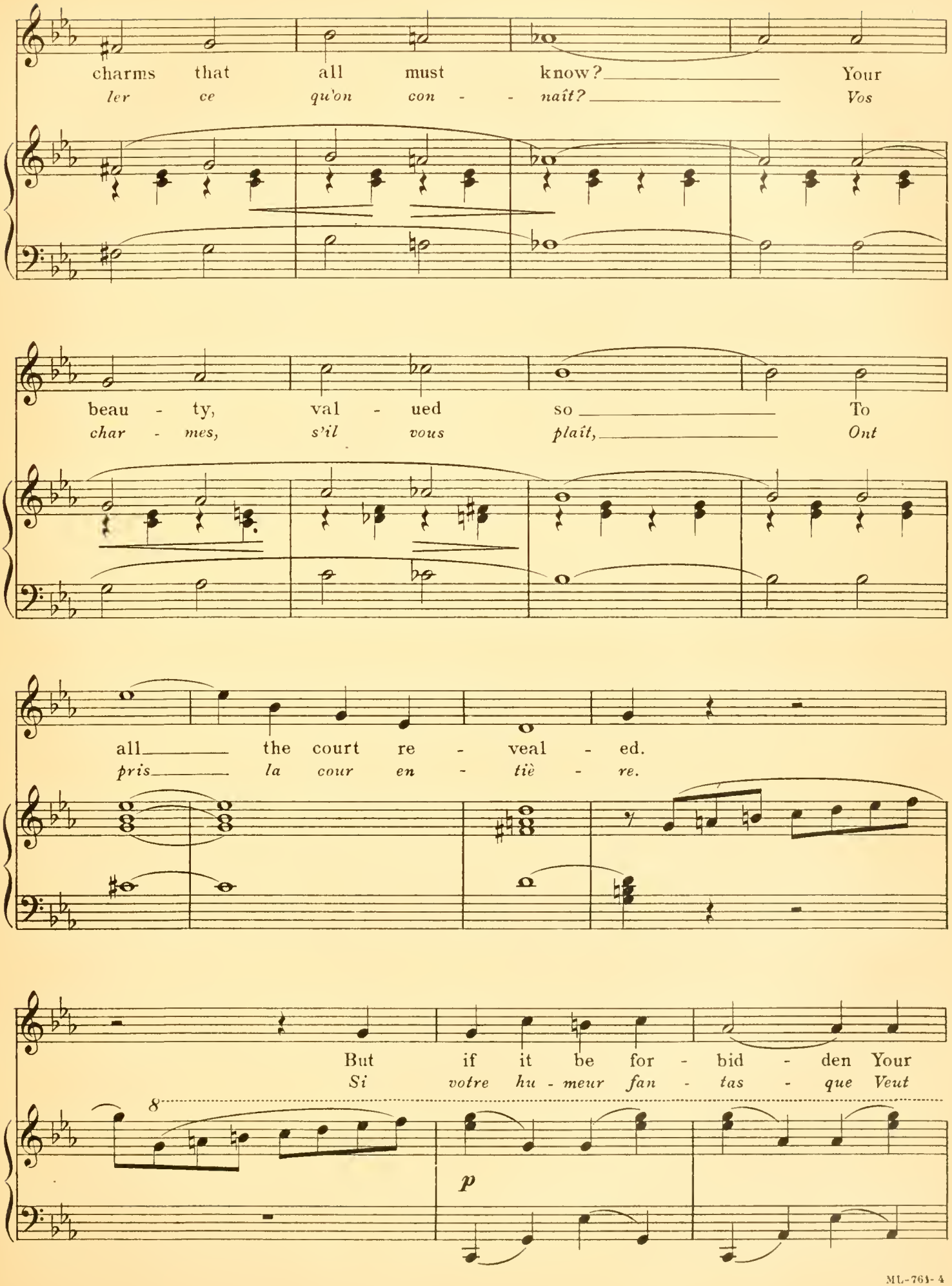
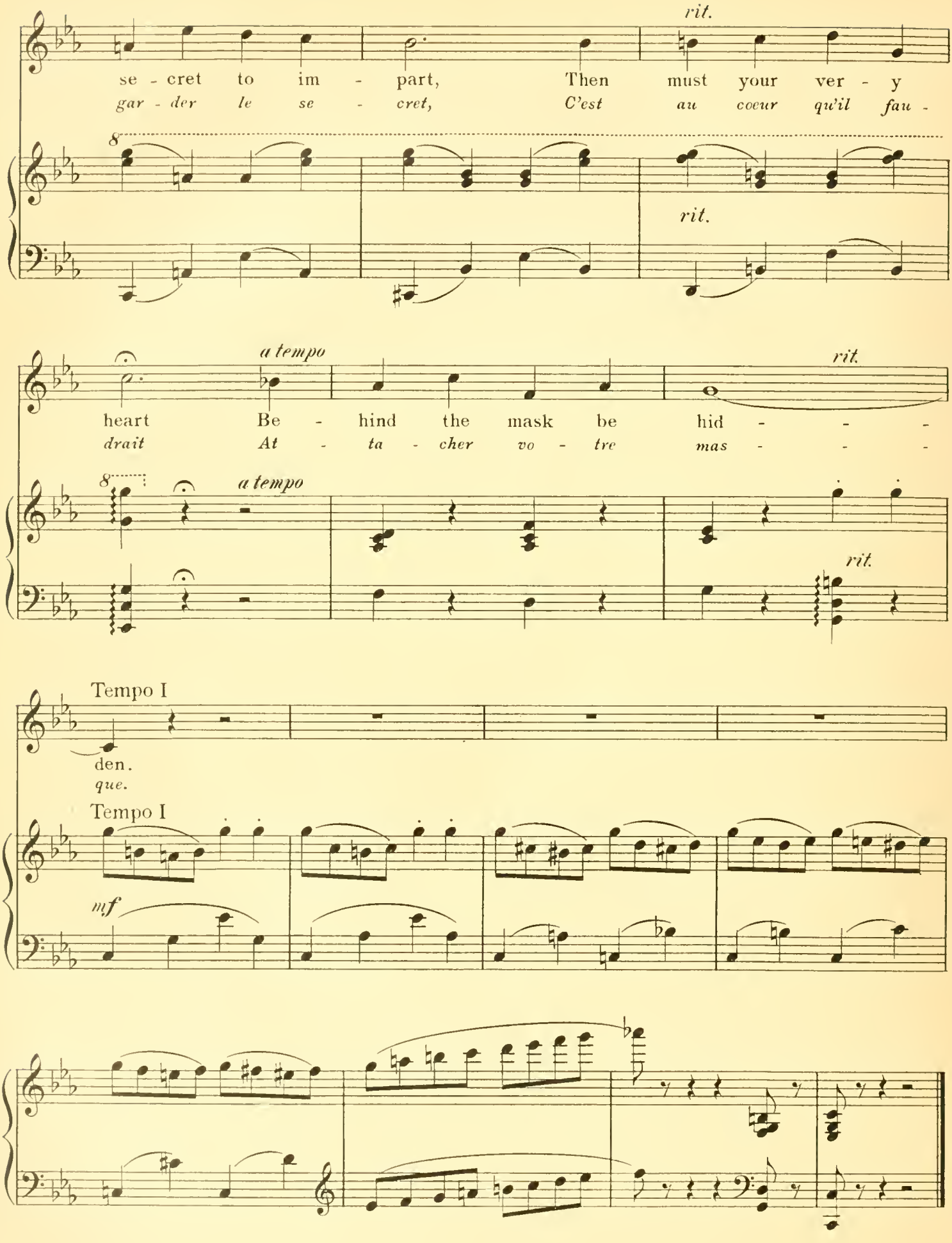
PROPERTY OF CITY

steal - ing? Were I the youth - ful lov - er Whose foot-steps you would
qué - e? Si j'é - tais d'a - ven - tu - re Ce - lui que vous ai -
trace, I'd mock you to your face, You're such a fool - ish
mez, Je vous ri - rais au nez Pour si folle im - pos -
rov - - - er.
tu - - - re.
mf
Why need they be con - ceal - - - ed, Those
À quoi bon, ca - cho - tiè - - - re, Voi -
R.H.

charms that all must know? Your
ler ce qu'on con - - naît? Vos
beau - ty, val - ued so To
char - mes, s'il vous plaît, Ont
all the court re - veal - ed.
pris la cour en - tiè - re.
But if it be for - bid - den Your
Si votre hu - meur fan - tas - que Veut
8
p


rit.
se - cret to im - part, Then must your ver - y
gar - der le se - cret, C'est au coeur qu'il fau -
8
rit.
a tempo
rit.
heart Be - hind the mask be hid - - -
drait At - ta - cher vo - tre mas - - -
8
a tempo
rit.
Tempo I
den.
que.
Tempo I
mf

REMEMBRANCE
(TE SOUVIENS-TU?)

BENJAMIN GODARD (1849-1895)
Translated by Alexander Blaess

BENJAMIN GODARD
(1849-1895)

Allegro (♩ = 100)

PIANO

p

p

Dost thou re - call thy wist - ful prom - ise,
Te sou - viens - tu de ta pro - mes - se?

Dost thou re - call the hap - py past?
Te sou - viens - tu des ans pas - sés?

cresc.

mf

Dost thou re - call our thrill - ing rap - ture,
Te sou - viens - tu de no - tre i - vres - se

mf

dim.

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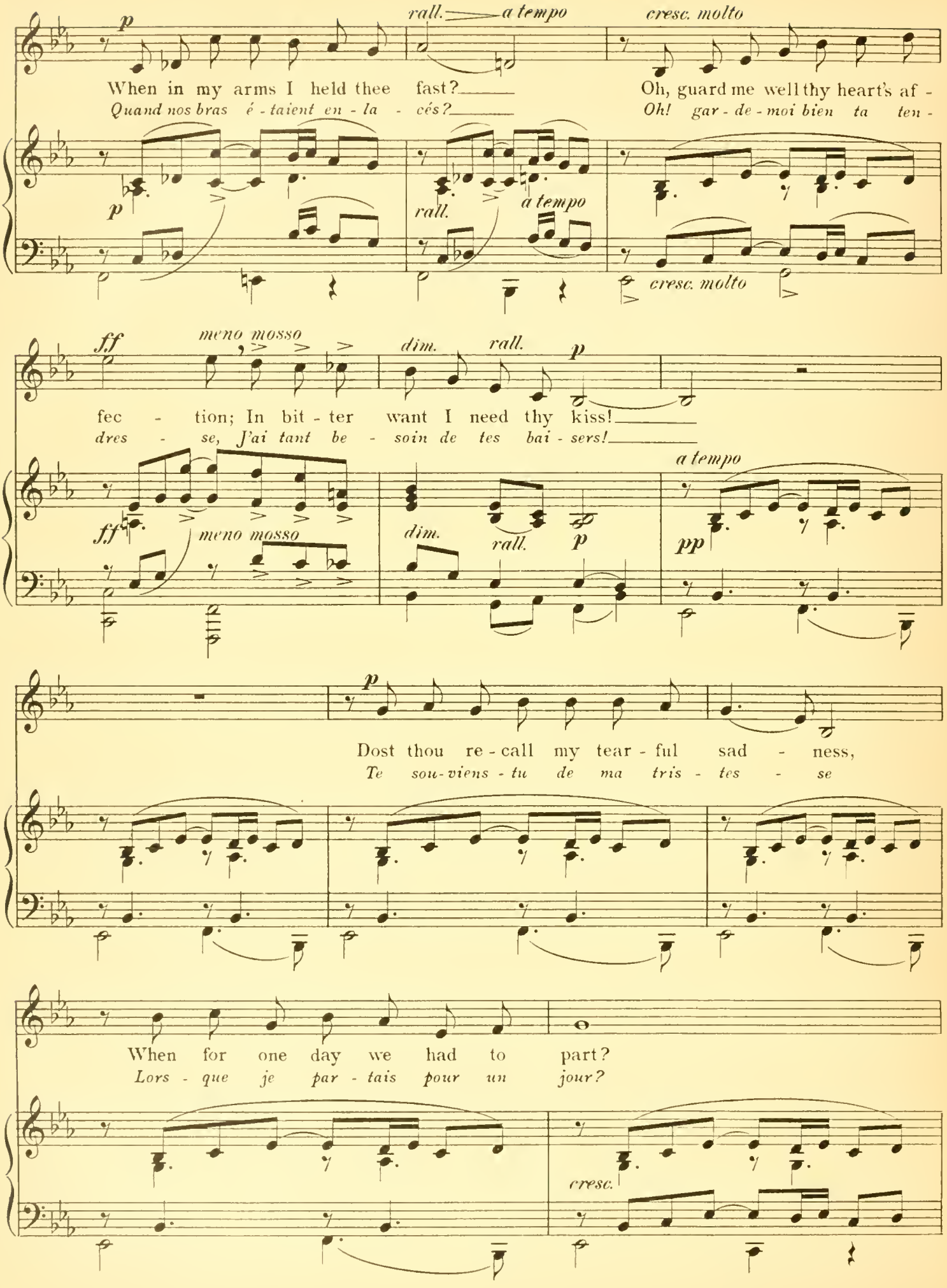
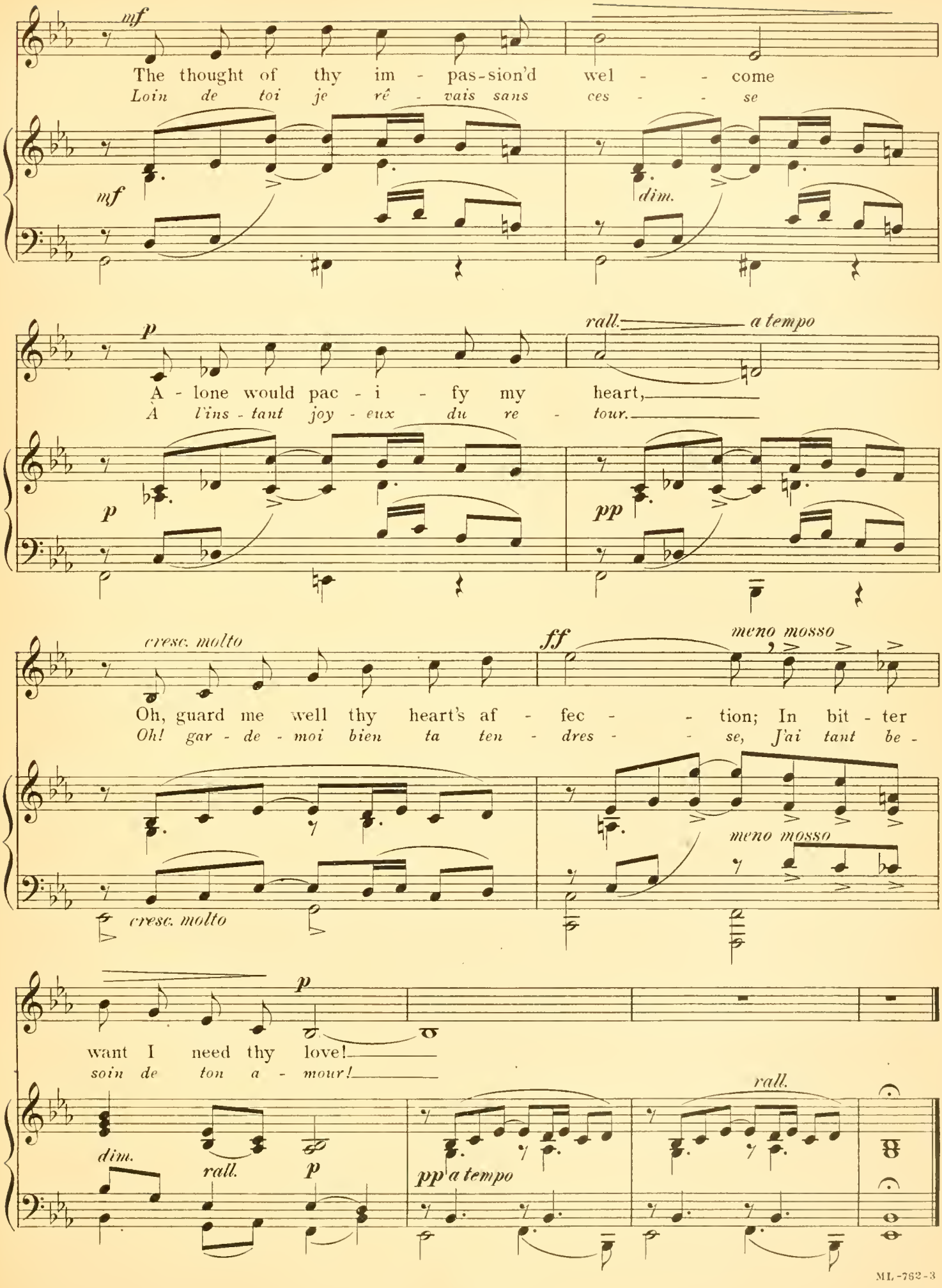
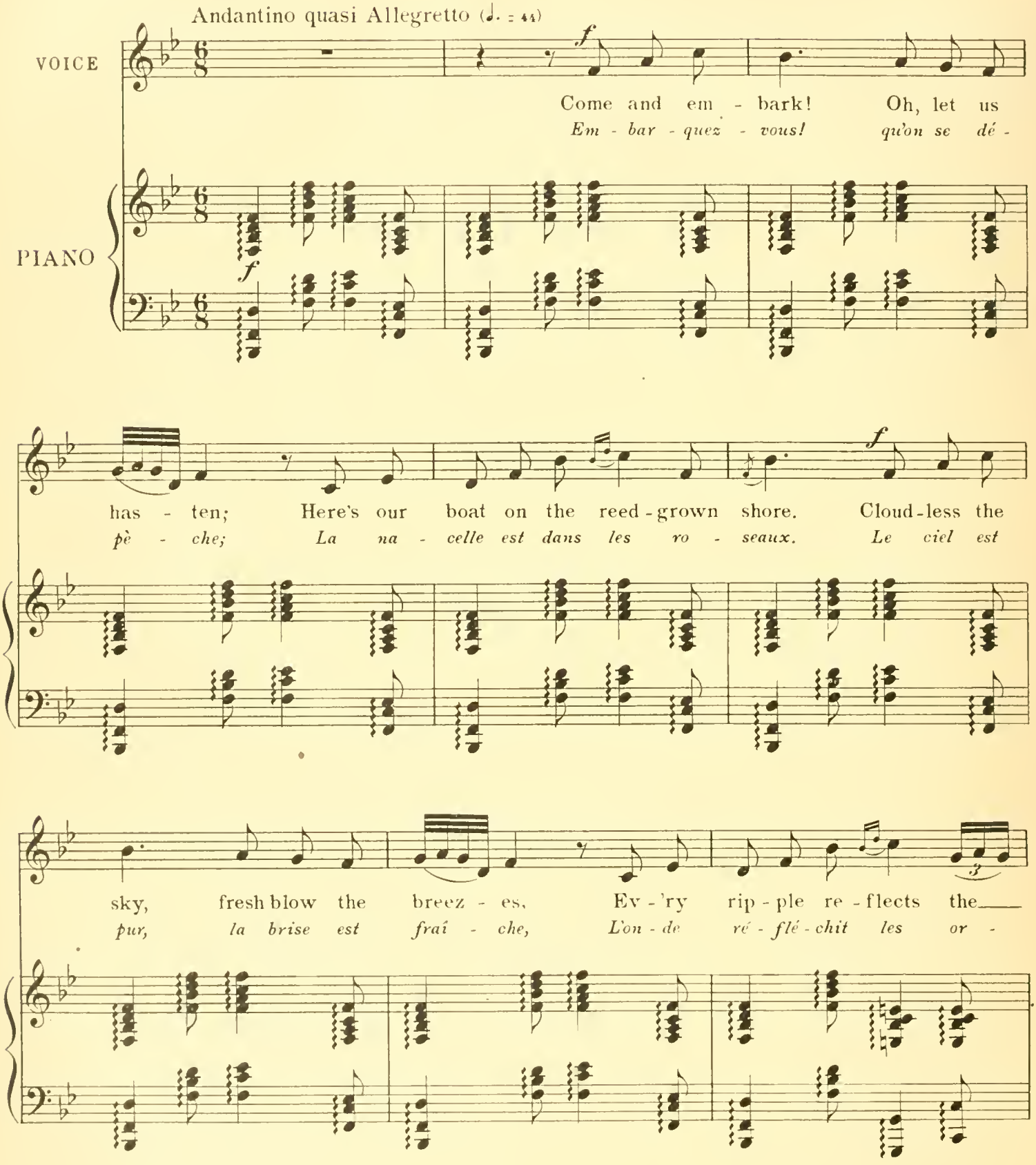

p
rall.
a tempo
cresc. molto
When in my arms I held thee fast?
Quand nos bras é - taient en - la - cés?
Oh, guard me well thy heart's af -
Oh! gar - de - moi bien ta ten -
ff
meno mosso
dim.
rall.
fec - tion; In bit - ter want I need thy kiss!
dres - se, J'ai tant be - soin de tes bai - sers!
pp
Dost thou re - call my tear - ful sad - ness,
Te sou-viens - tu de ma tris - tes - se
When for one day we had to part?
Lors - que je par - tais pour un jour?

mf
The thought of thy im - pas-sion'd wel - - come
Loin de toi je rê - vais sans ces - - se
mf
dim.
p
rall.
a tempo
A - lone would pac - i - fy my heart,
À l'ins - tant joy - eux du re - tour.
p
pp
cresc. molto
ff
meno mosso
Oh, guard me well thy heart's af - fec - - tion; In bit - ter
Oh! gar - de - moi bien ta ten - dres - - se, J'ai tant be -
cresc. molto
meno mosso
p
want I need thy love!
soin de ton a - mour!
dim.
rall.
p
pp
a tempo
rall.

COME AND EMBARK!
(EMBARQUEZ-VOUS!)

ULRICH GUTTINGUER
Translated by Charles Fonteyn Manney

BENJAMIN GODARD
(1849-1895)

Andantino quasi Allegretto (♩. = 44)
VOICE
PIANO
f
Come and em - bark! Oh, let us
Em - bar - quez - vous! qu'on se dé -
has - ten; Here's our boat on the reed-grown shore. Cloud-less the
pè - che; La na - celle est dans les ro - seaux. Le ciel est
sky, fresh blow the breez - es, Ev - 'ry rip - ple re - flects the
pur, la brise est frai - che, L'on - de ré - flé - chit les or -
3

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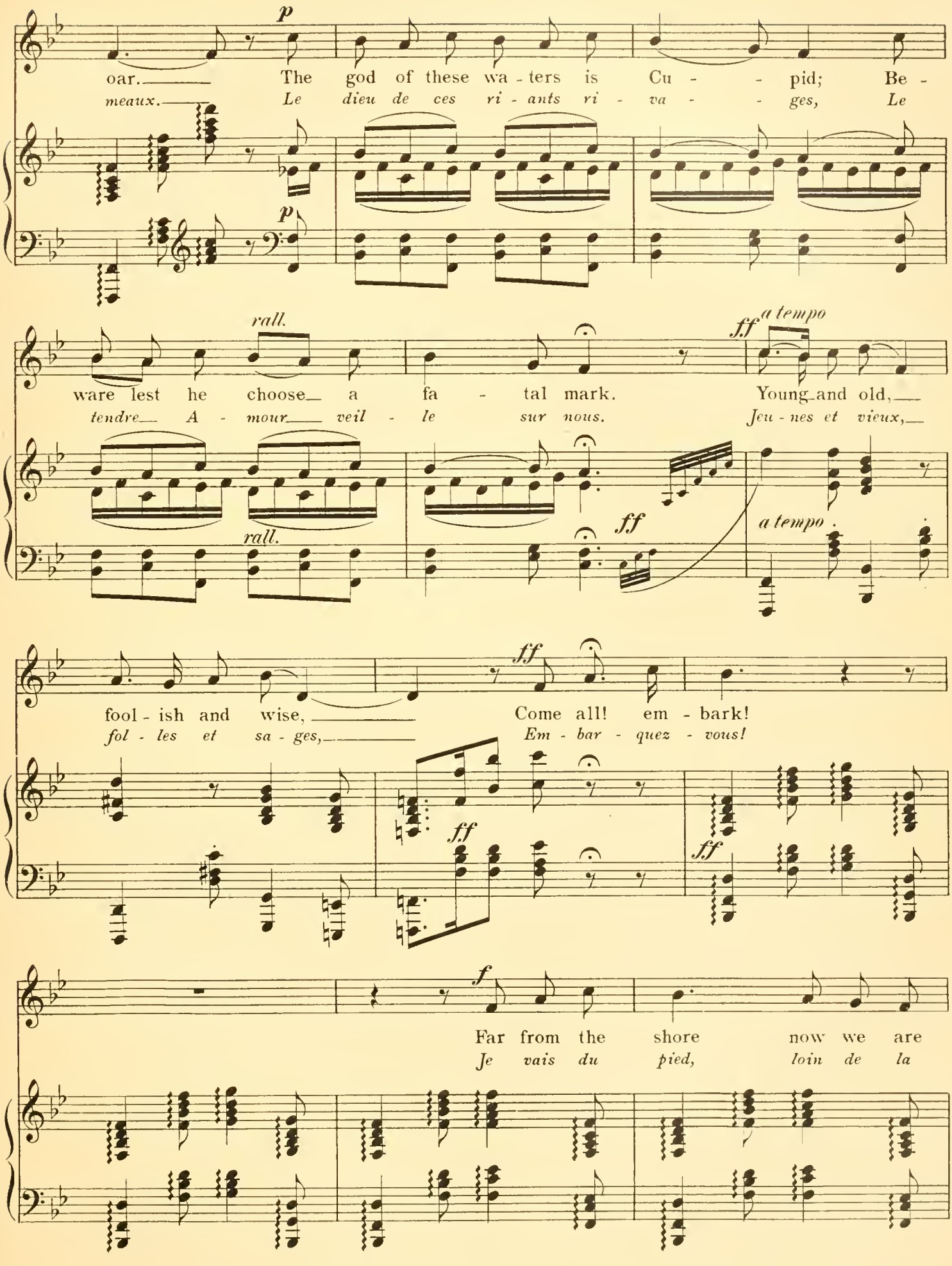
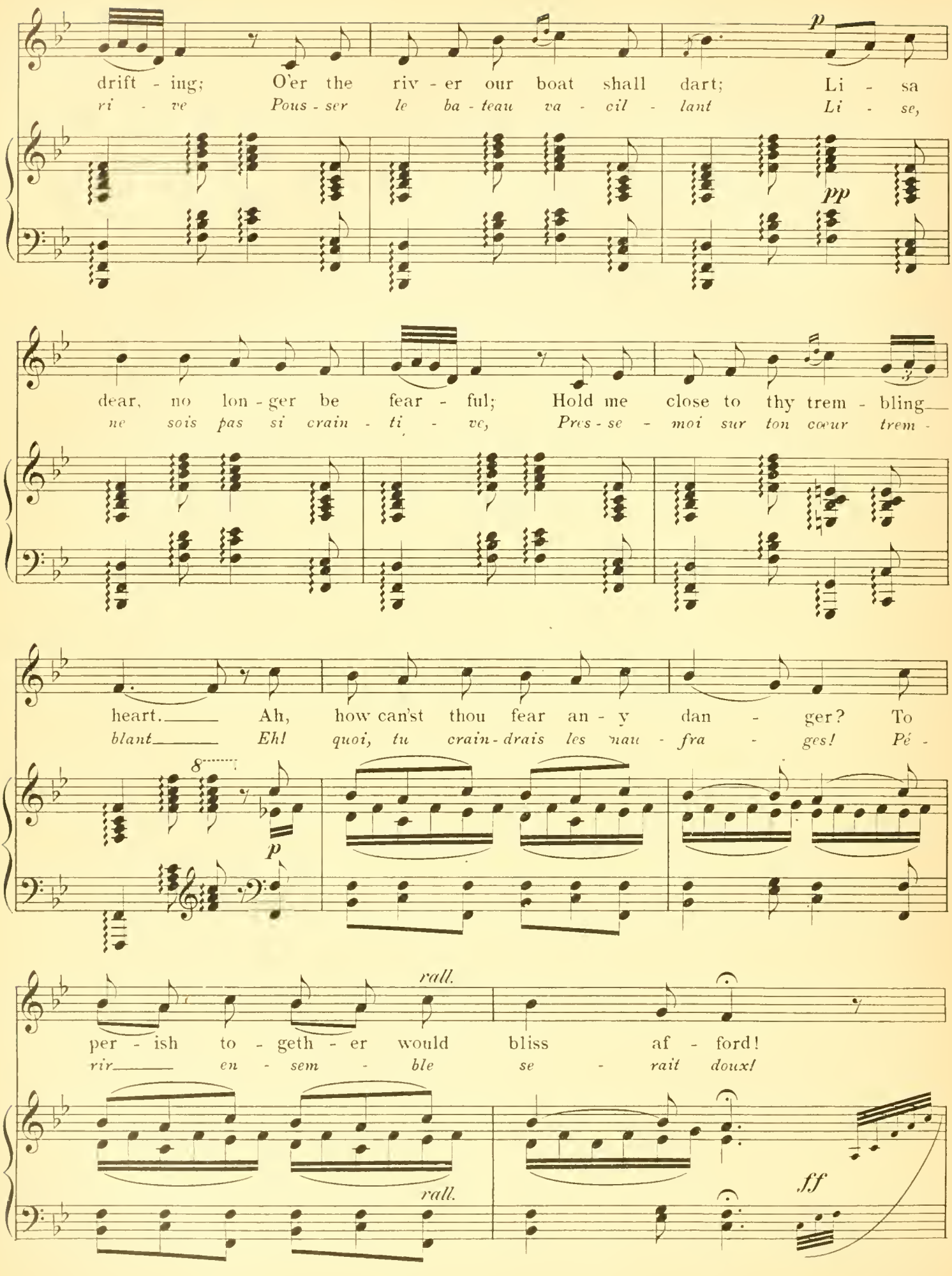
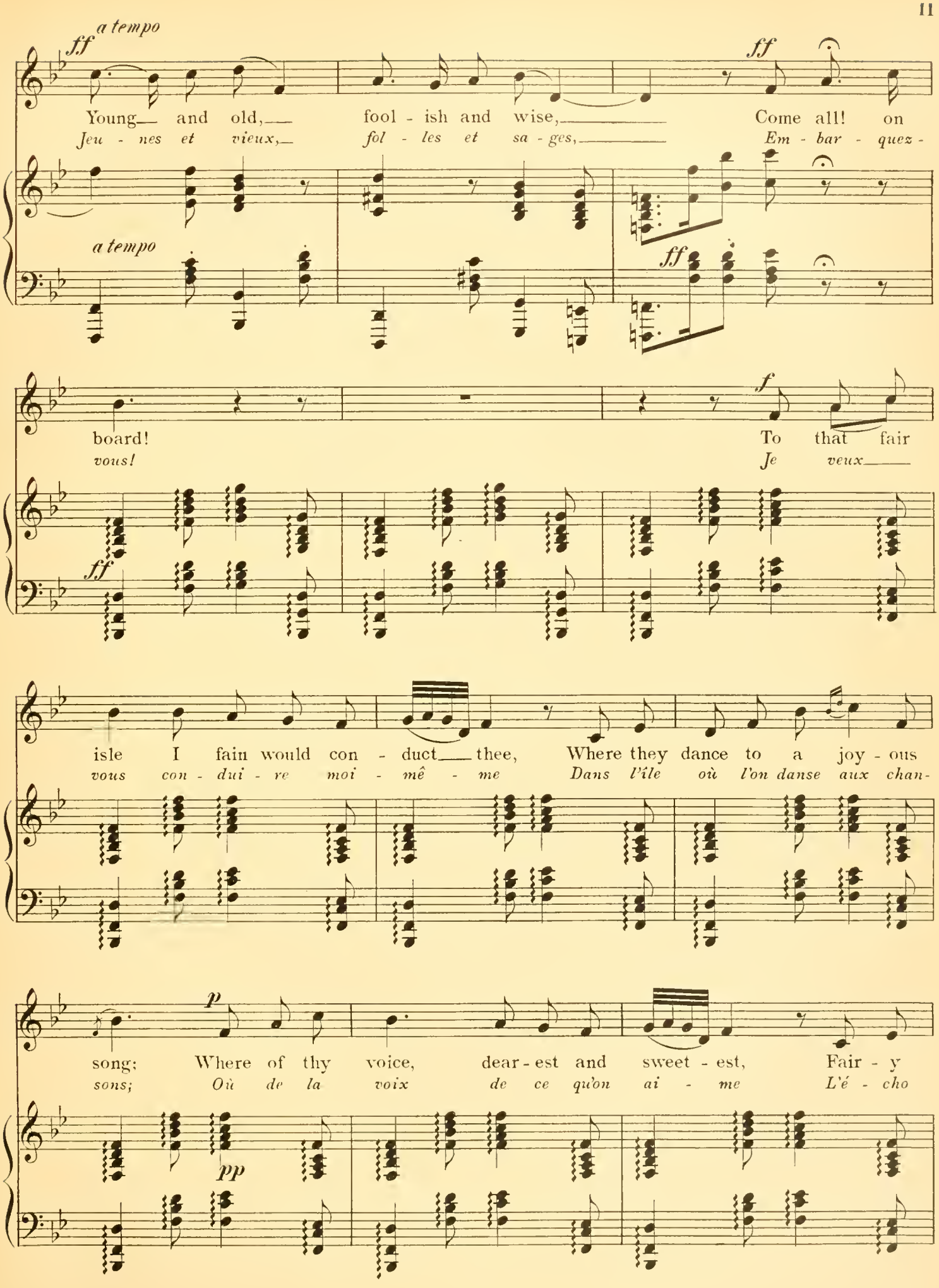
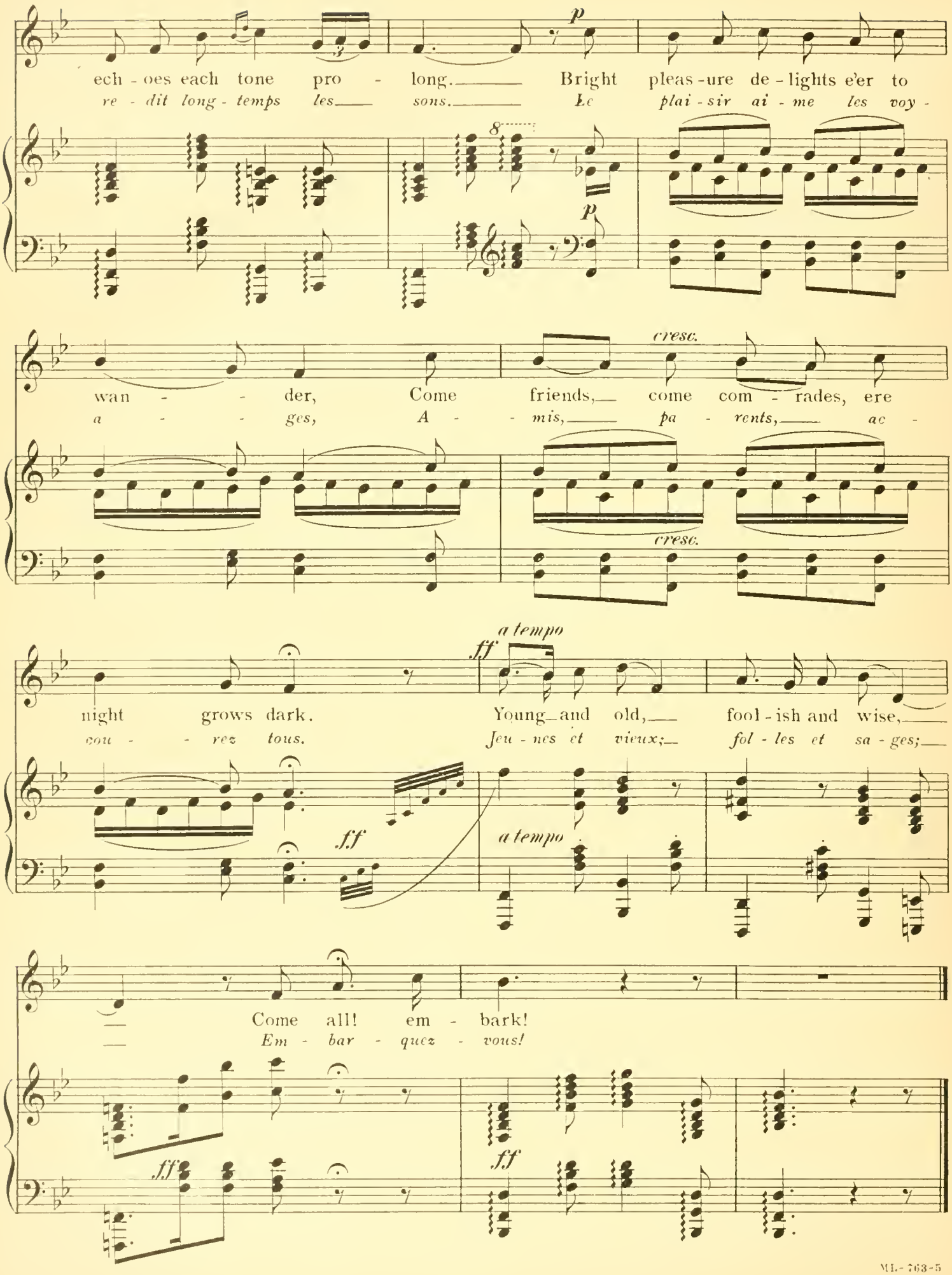
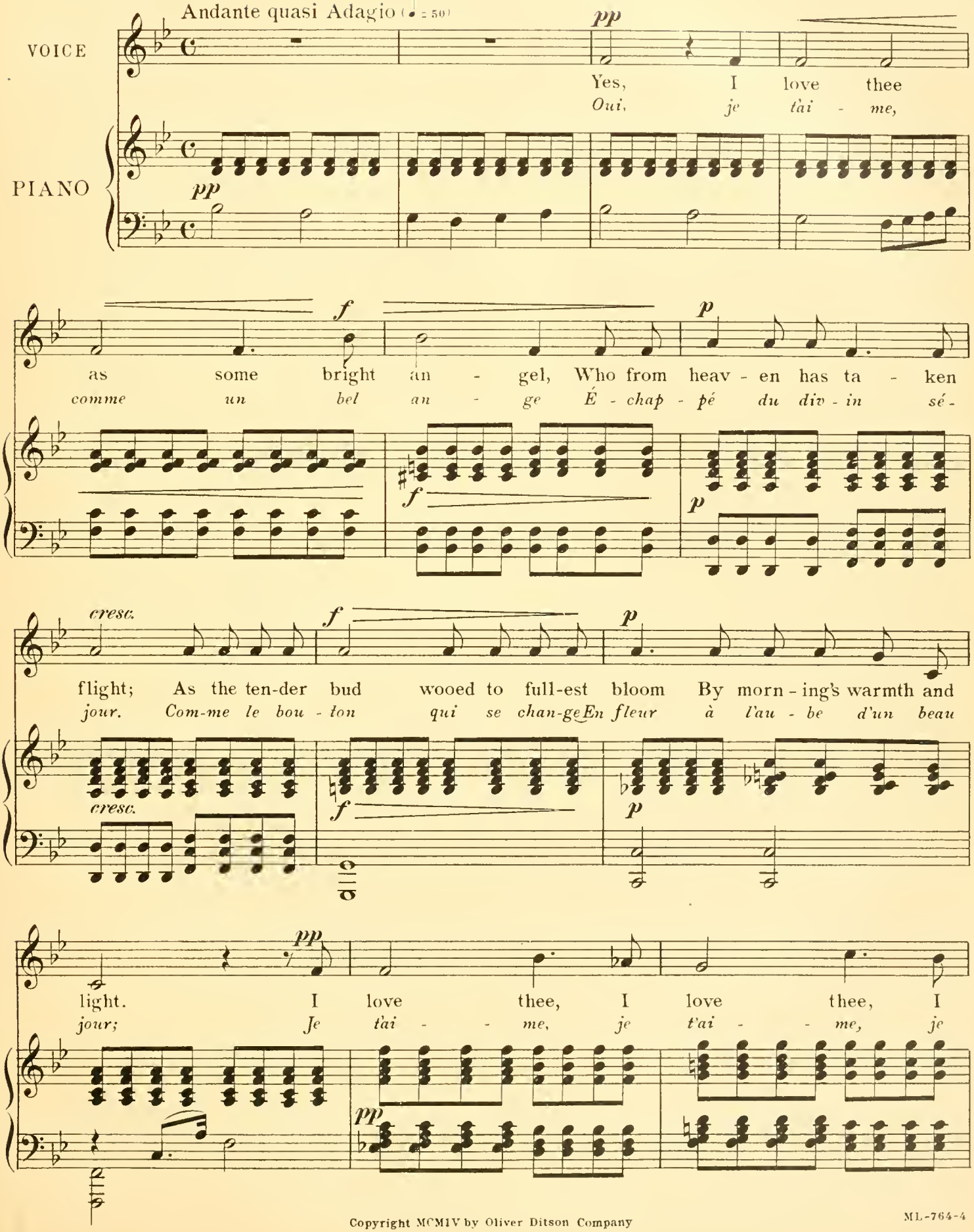

p
oar. The god of these wa - ters is Cu - - pid; Be -
meaux. Le dieu de ces ri - ants ri - va - - ges, Le
p
rall.
ware lest he choose a fa - tal mark. Young and old,
tendre A - mour veil - le sur nous. Jeu - nes et vieux,
rall.
ff
a tempo
ff
a tempo
fool - ish and wise, Come all! em - bark!
fol - les et sa - ges, Em - bar - quez - vous!
ff
ff
ff
f
Far from the shore now we are
Je vais du pied, loin de la

drift - ing; O'er the riv - er our boat shall dart; Li - sa
ri - ve Pous - ser le ba - teau va - cil - lant Li - se,
p
pp
dear, no lon - ger be fear - ful; Hold me close to thy trem - bling
ne sois pas si crain - ti - ve, Pres - se - moi sur ton coeur trem -
heart. Ah, how can'st thou fear an - y dan - ger? To
blant Eh! quoi, tu crain - drais les nau - fra - ges! Pé -
8
p
rall.
per - ish to - geth - er would bliss af - ford!
rir en - sem - ble se - rait doux!
rall.
ff

a tempo
ff
Young and old, fool - ish and wise, Come all! on
Jeu - nes et vieux, fol - les et sa - ges, Em - bar - quez -
a tempo
ff
ff
board! To that fair
vous! Je veux
f
ff
isle I fain would con - duct thee, Where they dance to a joy - ous
vous con - dui - re moi - mê - me Dans l'île où l'on danse aux chan-
p
song; Where of thy voice, dear - est and sweet - est, Fair - y
sons; Où de la voix de ce qu'on ai - me L'é - cho
pp


ech - oes each tone pro - long. Bright pleas - ure de - lights e'er to
re - dit long - temps les sons. Le plai - sir ai - me les voy -
p
p
wan - - - der, Come friends, come com - rades, ere
a - - - ges, A - - mis, pa - rents, ac -
cresc.
cresc.
night grows dark. Young and old, fool - ish and wise,
cou - - - rez tous. Jeu - nes et vieux; fol - les et sa - ges;
a tempo
ff
ff
a tempo
Come all! em - bark!
Em - bar - quez - vous!
ff
ff

LOVE
(L'AMOUR)

ROSE HAREL
Translated by Arthur Westbrook

BENJAMIN GODARD
(1849-1895)


Andante quasi Adagio (♩ = 50)
VOICE
PIANO
pp
Yes, I love thee
Oui, je t'ai - me,
f
p
as some bright an - gel, Who from heav - en has ta - ken
comme un bel an - ge É - chap - pé du div - in sé -
cresc.
flight; As the ten-der bud wooed to full-est bloom By morn - ing's warmth and
jour. Com-me le bou - ton qui se chan-geEn fleur à l'au - be d'un beau
light. I love thee, I love thee, I
jour; Je t'ai - - me, je t'ai - - me, je

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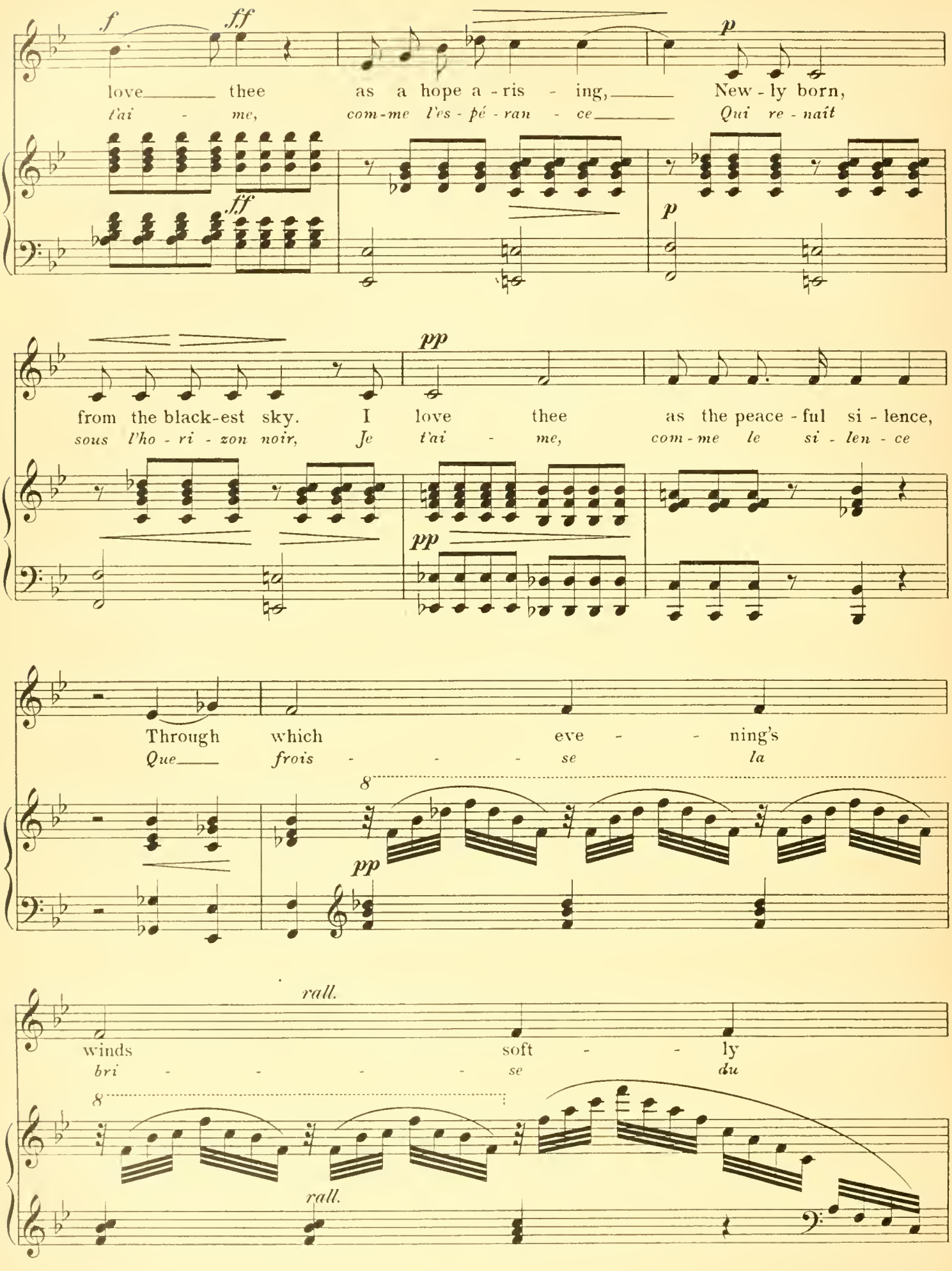
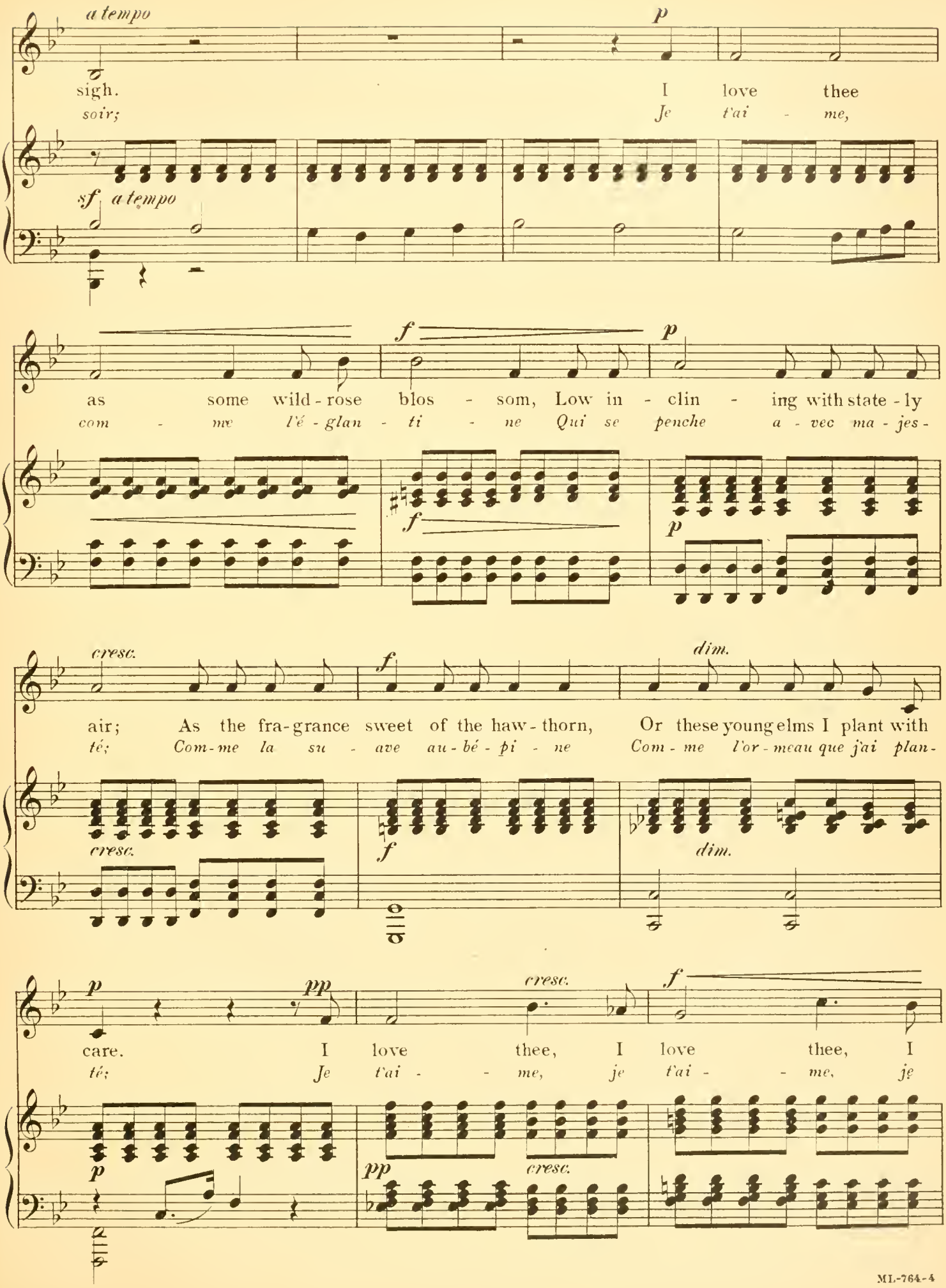
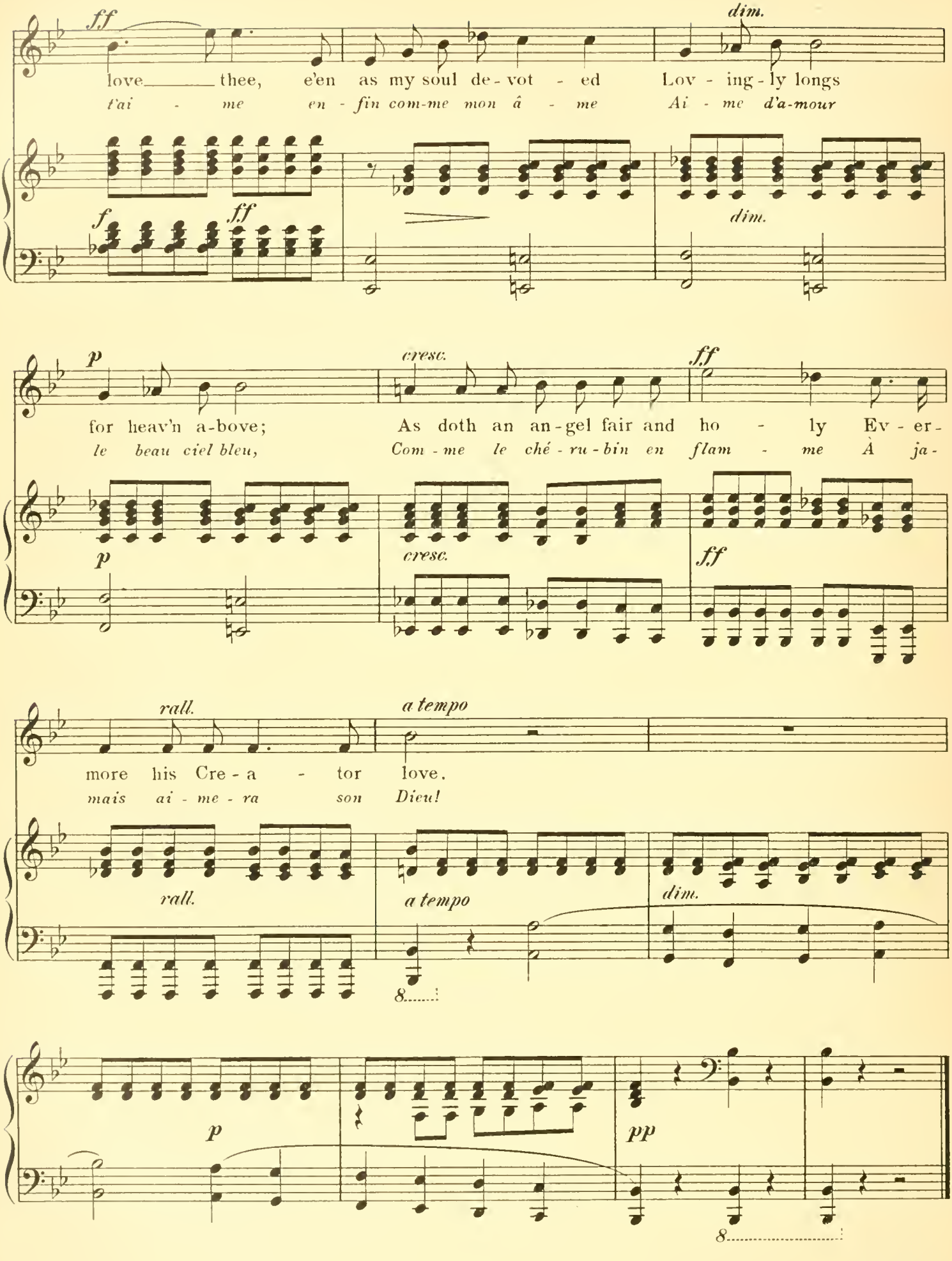
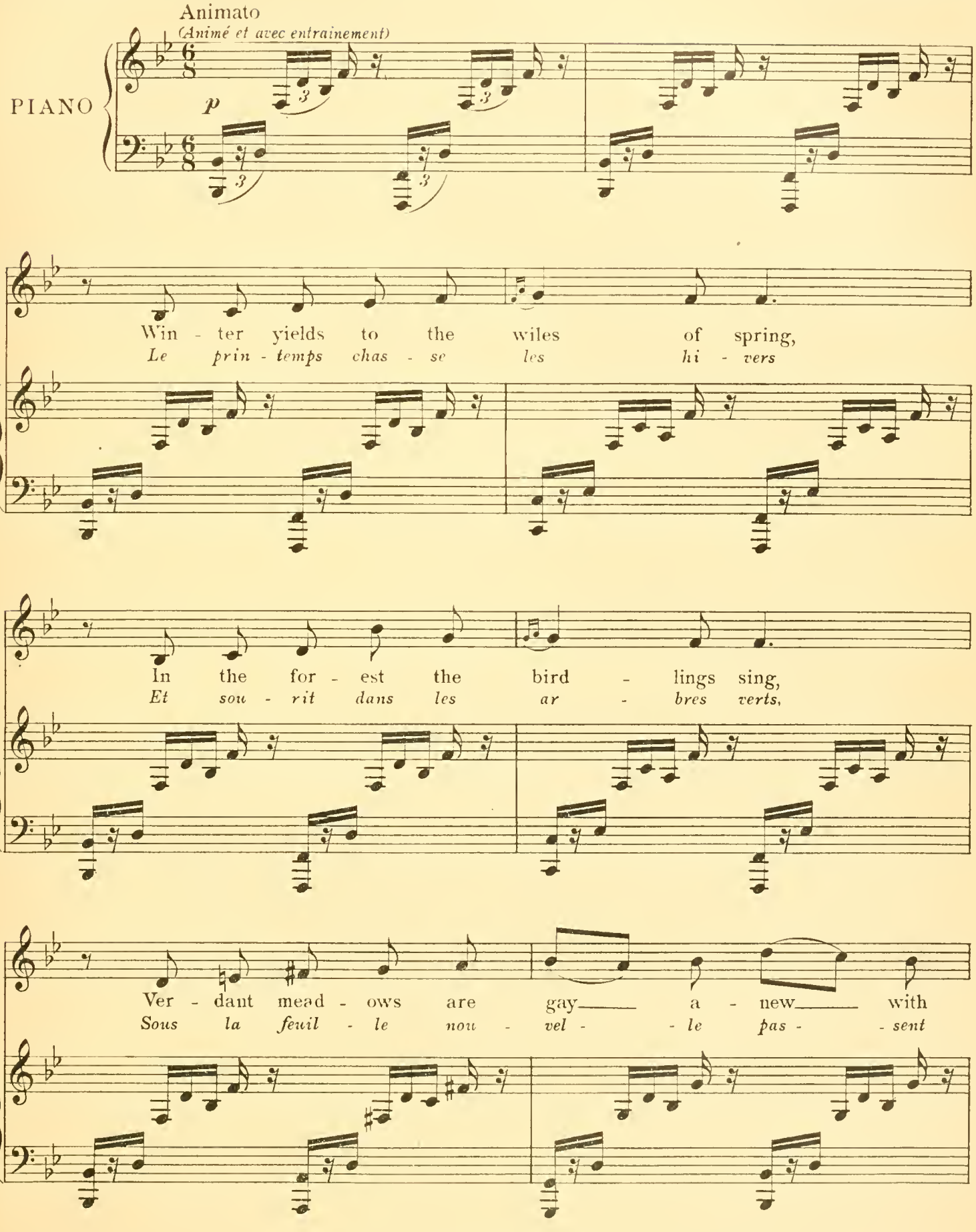

f
ff
love thee as a hope a - ris - ing, New - ly born,
t'ai - me, com-me l'es - pé - ran - ce Qui re - naît
ff
p
p
pp
from the black-est sky. I love thee as the peace - ful si - lence,
sous l'ho - ri - zon noir, Je t'ai - me, com - me le si - len - ce
pp
Through which eve - ning's
Que frois - se la
8
pp
rall.
winds soft - ly
bri - se du
8
rall.

a tempo
p
sigh.
I love thee
soir;
Je t'ai - me,
sf a tempo
f
p
as some wild - rose blos - som, Low in - clin - ing with state - ly
com - me l'é - glan - ti - ne Qui se penche a - vec ma - jes -
cresc.
f
dim.
air; As the fra - grance sweet of the haw - thorn, Or these young elms I plant with
té; Com - me la su - ave au - bé - pi - ne Com - me l'or - meau que j'ai plan -
p
pp
cresc.
f
care. I love thee, I love thee, I
té; Je t'ai - - me, je t'ai - - me, je
p
pp
cresc.

ff
dim.
love thee, e'en as my soul de-vot-ed Lov-ing-ly longs
t'ai-me en-fin com-me mon â-me Ai-me d'a-mour
f
ff
dim.
p
cresc.
ff
for heav'n a-bove; As doth an an-gel fair and ho-ly Ev-er-
le beau ciel bleu, Com-me le ché-ru-bin en flam-me À ja-
p
cresc.
ff
rall.
a tempo
more his Cre-a-tor love.
mais ai-me-ra son Dieu!
rall.
a tempo
dim.
8
p
pp
8

To Mme. Conneau

TO SPRING
(AU PRINTEMPS)

JULES BARBIER (1825-)
Translated by Charles Fonteyn Manney

(Composed in Rome, about 1840)

CHARLES GOUNOD
(1818-1893)

Animato
(Animé et avec entrainement)
PIANO
p
Win - ter yields to the wiles of spring,
Le prin - temps chas - se les hi - vers
In the for - est the bird - lings sing,
Et sou - rit dans les ar - bres verts,
Ver - dant mead - ows are gay a - new with
Sous la feuil - le nou - vel - le pas - sent

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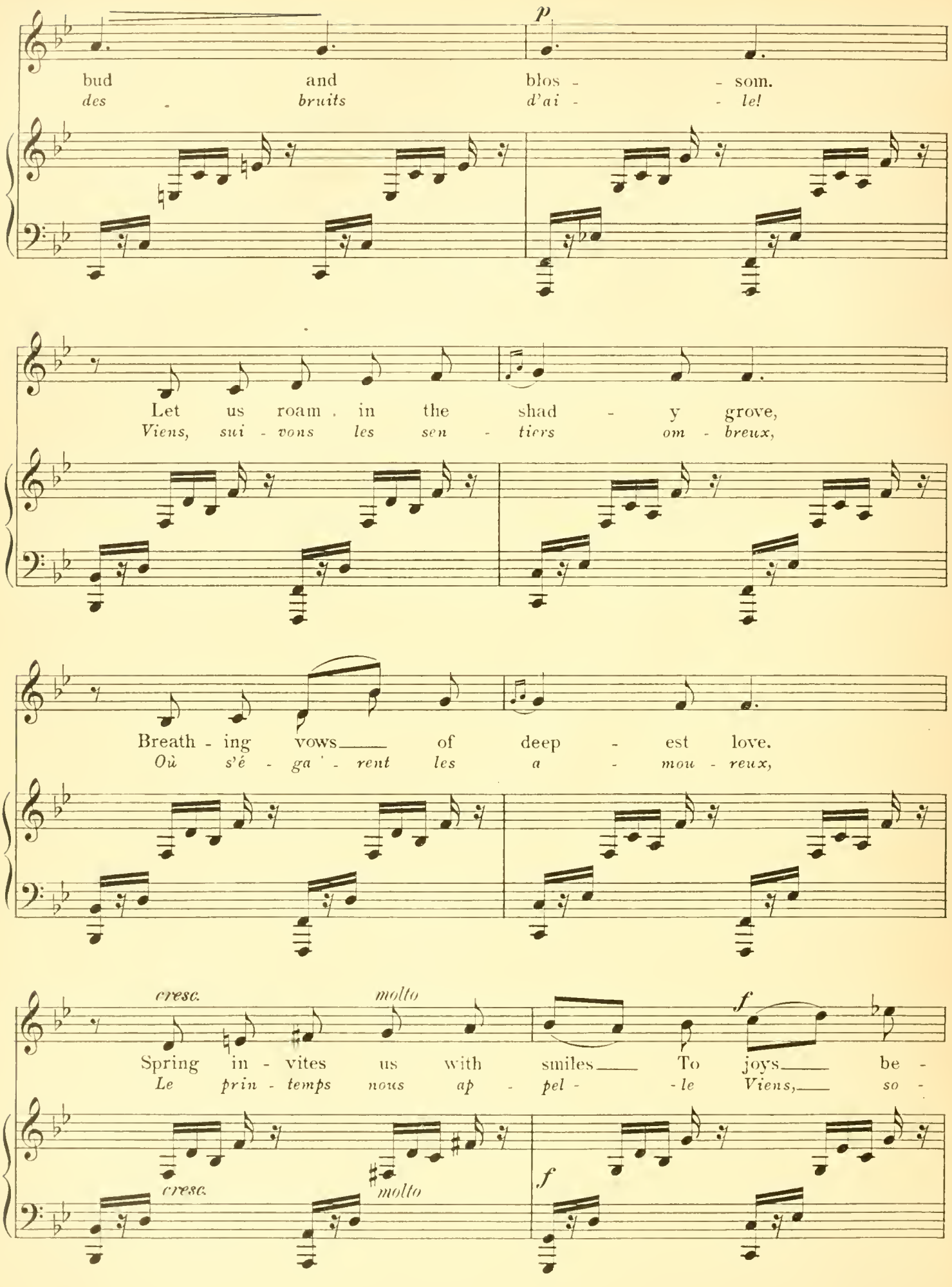
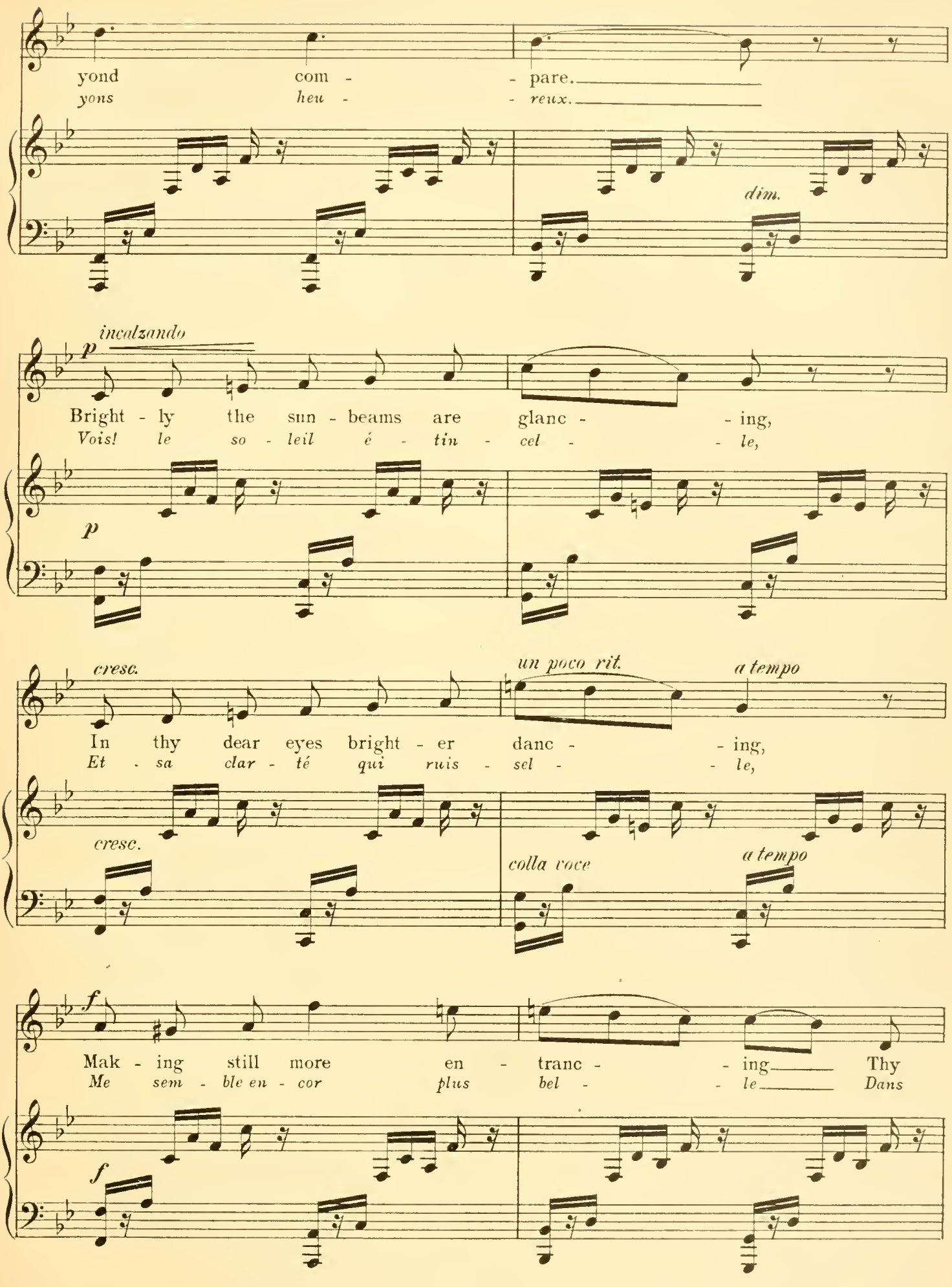
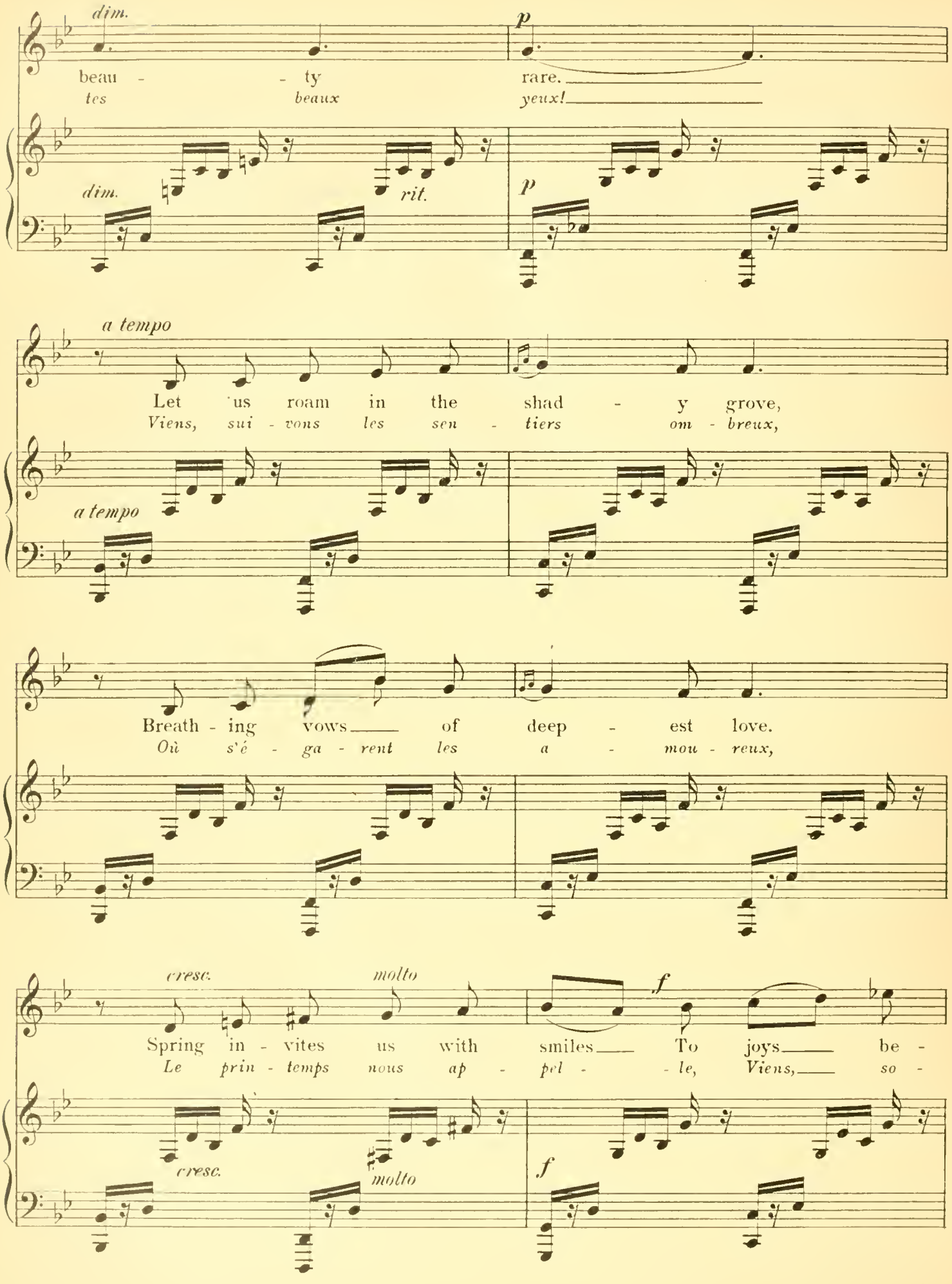
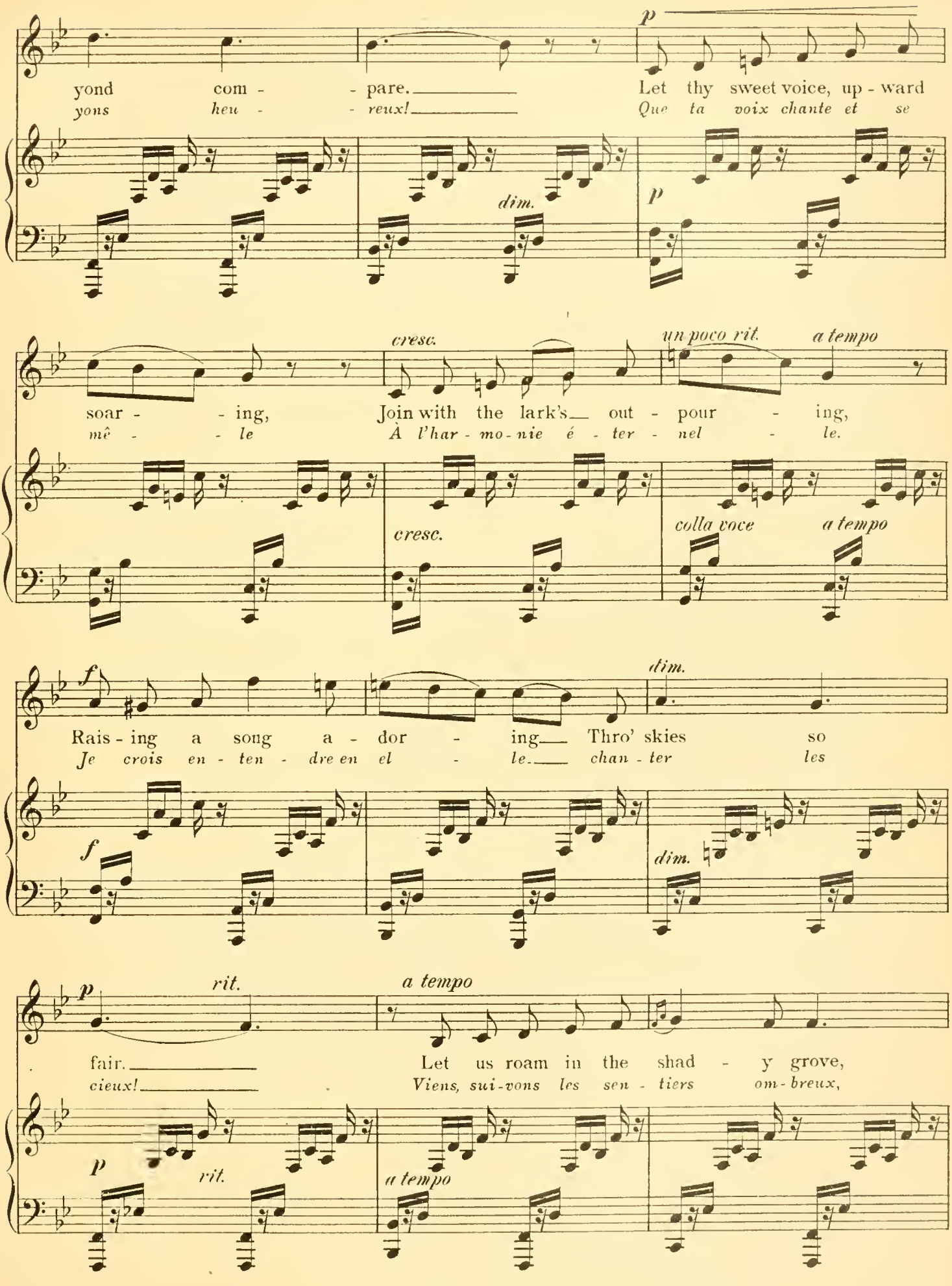
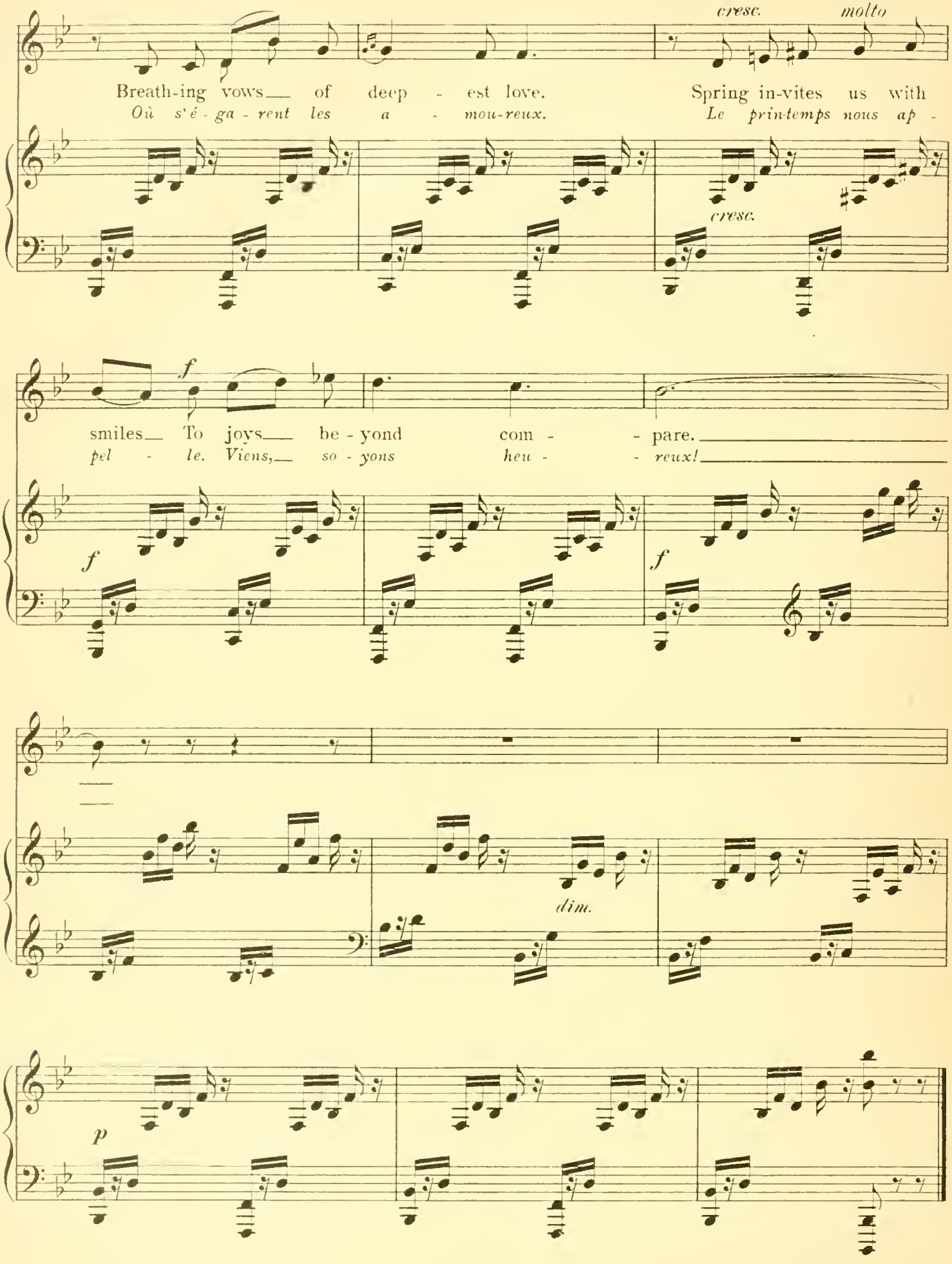

p
bud and blos - som.
des bruits d'ai - le!
Let us roam in the shad - y grove,
Viens, sui - vons les sen - tiers om - breux,
Breath - ing vows of deep - est love.
Où s'é - ga - rent les a - mou - reux,
cresc.
molto
f
Spring in - vites us with smiles To joys be -
Le prin - temps nous ap - pel - le Viens, so -
cresc.
molto
f

yond com - - pare.
yons heu - - reux.
dim.
incalzando
p
Bright - ly the sun - beams are glanc - - ing,
Vois! le so - leil é - tin - cel - - le,
p
cresc.
un poco rit.
a tempo
In thy dear eyes bright - er danc - - ing,
Et - sa clar - té qui ruis - sel - - le,
cresc.
colla voce
a tempo
f
Mak - ing still more en - tranc - - ing Thy
Me sem - ble en - cor plus bel - - le Dans
f

dim.
p
beau - - ty rare.
tes beaux yeux!
dim.
rit.
p
a tempo
Let us roam in the shad - y grove,
Viens, sui - vons les sen - tiers om - breux,
a tempo
Breath - ing vows of deep - est love.
Où s'é - ga - rent les a - mou - reux,
cresc.
molto
f
Spring in - vites us with smiles To joys be -
Le prin - temps nous ap - pel - le, Viens, so -
cresc.
molto
f

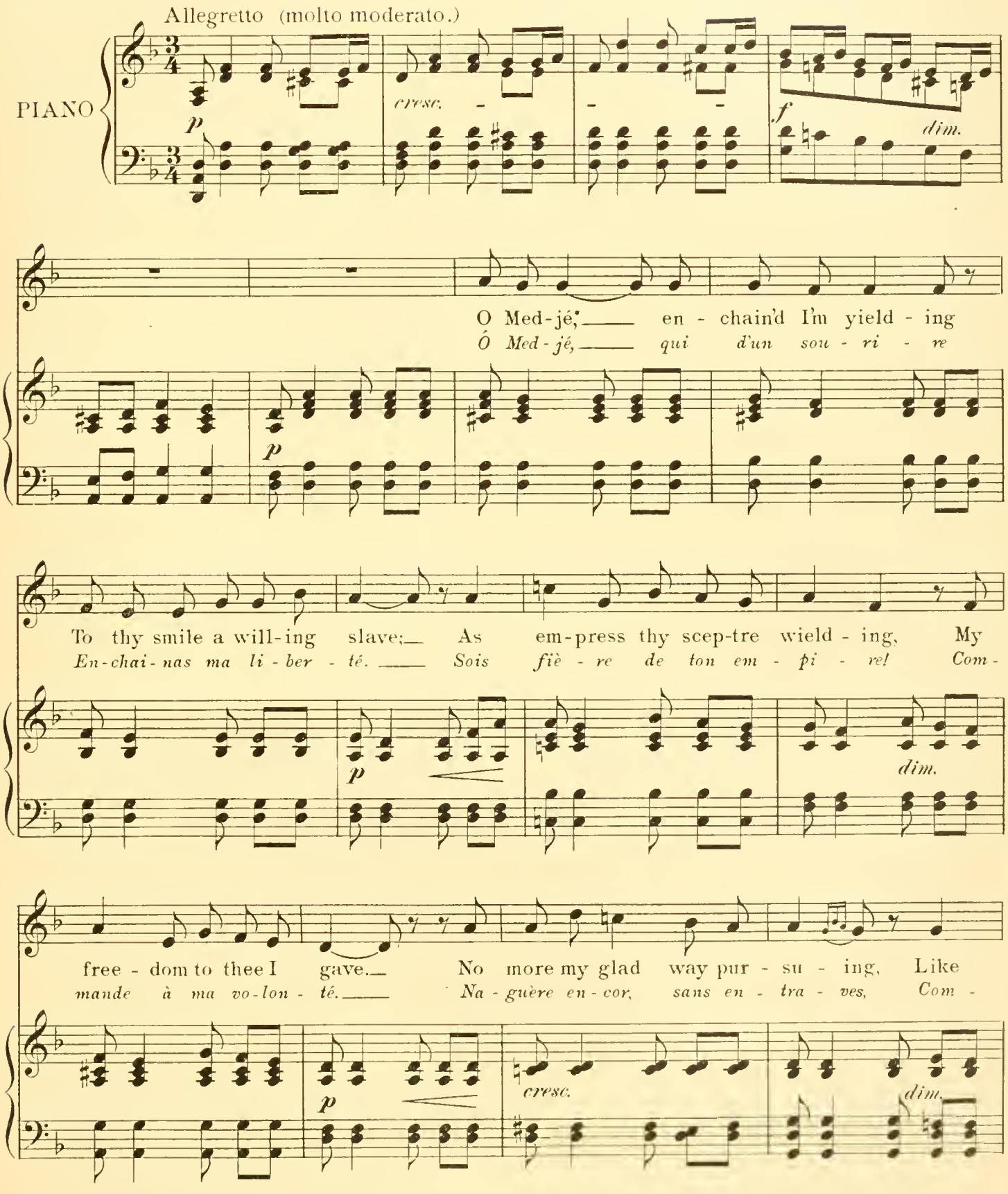

p
yond com - - pare.
yons heu - - reux!
Let thy sweet voice, up - ward
Que ta voix chante et se
dim.
p
cresc.
un poco rit.
a tempo
soar - - ing,
mê - - le
Join with the lark's out - pour - ing,
À l'har - mo - nie é - ter - nel - le.
cresc.
colla voce
a tempo
f
dim.
Rais - ing a song a - dor - ing
Je crois en - ten - dre en el - le
Thro' skies so
chan - ter les
f
dim.
p
rit.
a tempo
fair.
cieux!
Let us roam in the shad - y grove,
Viens, sui - vons les sen - tiers om - breux,
p
rit.
a tempo

cresc.
molto
Breath-ing vows of deep - est love.
Où s'é - ga - rent les a - mou-reux.
Spring in-vites us with
Le prin-temps nous ap -
cresc.
f
smiles To joys be - yond com - - pare.
pel - le. Viens, so - yons heu - - reux!
f
f
dim.
p

M E D J É

(AN ARABIAN SONG)

(CHANSON ARABE)

JULES BARBIER (1825-)
Translated by Arthur Westbrook

CHARLES GOUNOD
(1818-1893)

Allegretto (molto moderato.)
PIANO
cresc.
f
dim.
O Med-jé, en - chain'd I'm yield - ing
Ô Med-jé, qui d'un sou - ri - re
To thy smile a will-ing slave; As em-press thy scep-tre wield - ing, My
En-chai-nas ma li-ber - té. Sois fiè - re de ton em - pi - re! Com -
free - dom to thee I gave. No more my glad way pur - su - ing, Like
mande à ma vo-lon - té. Na - guère en - cor, sans en - tra - ves, Com -

Pronounce, "Méd-yea"

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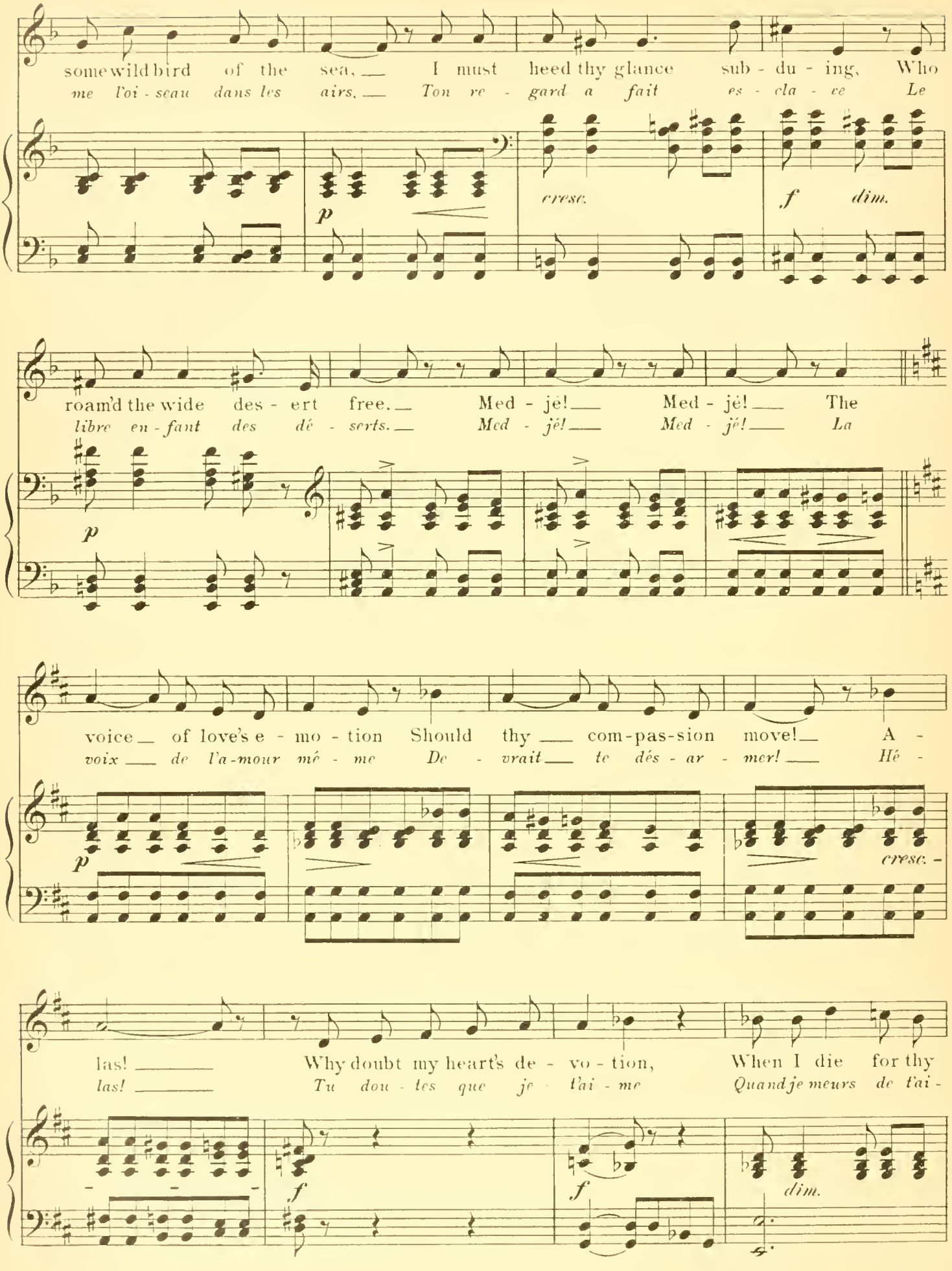
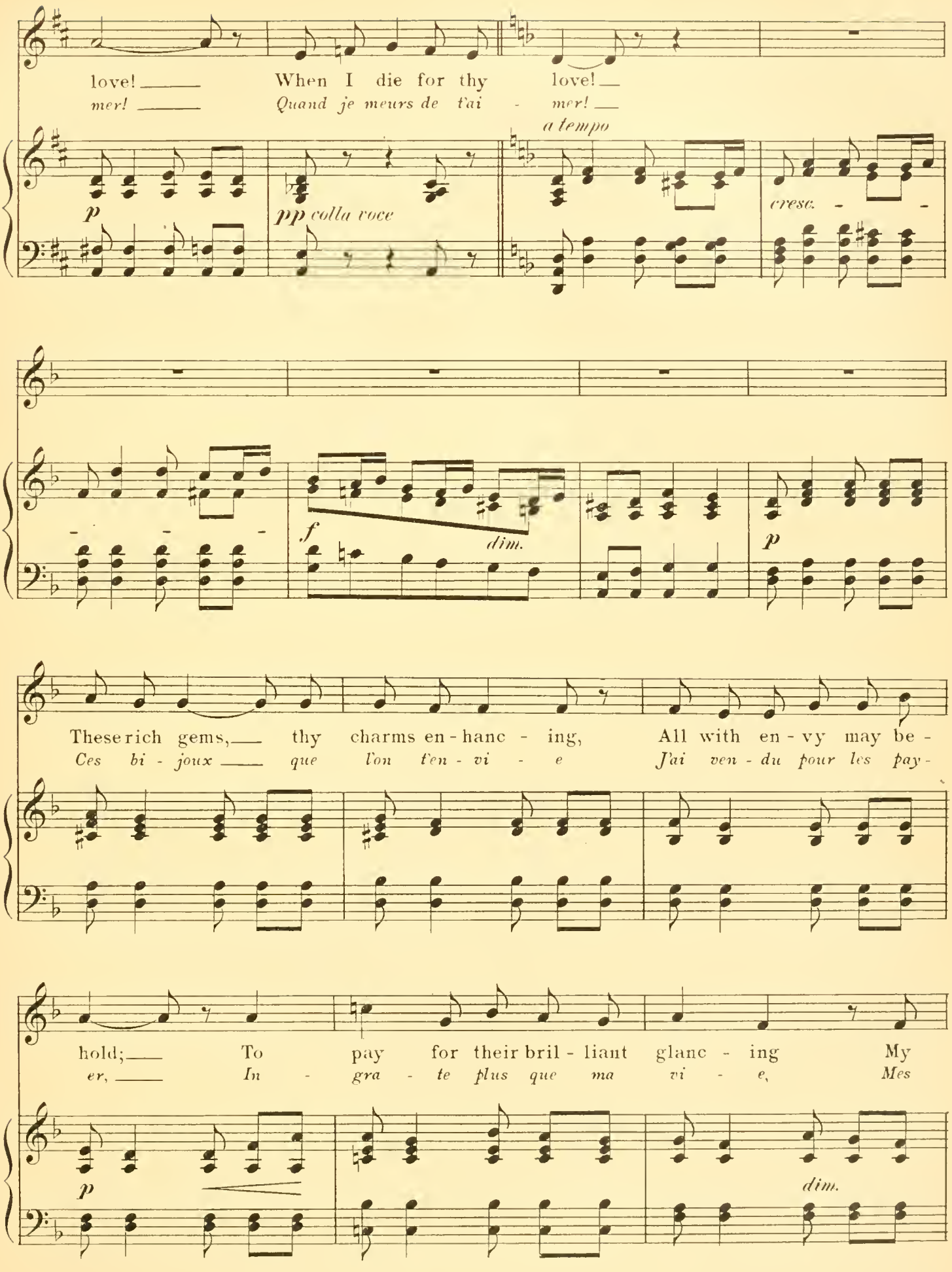
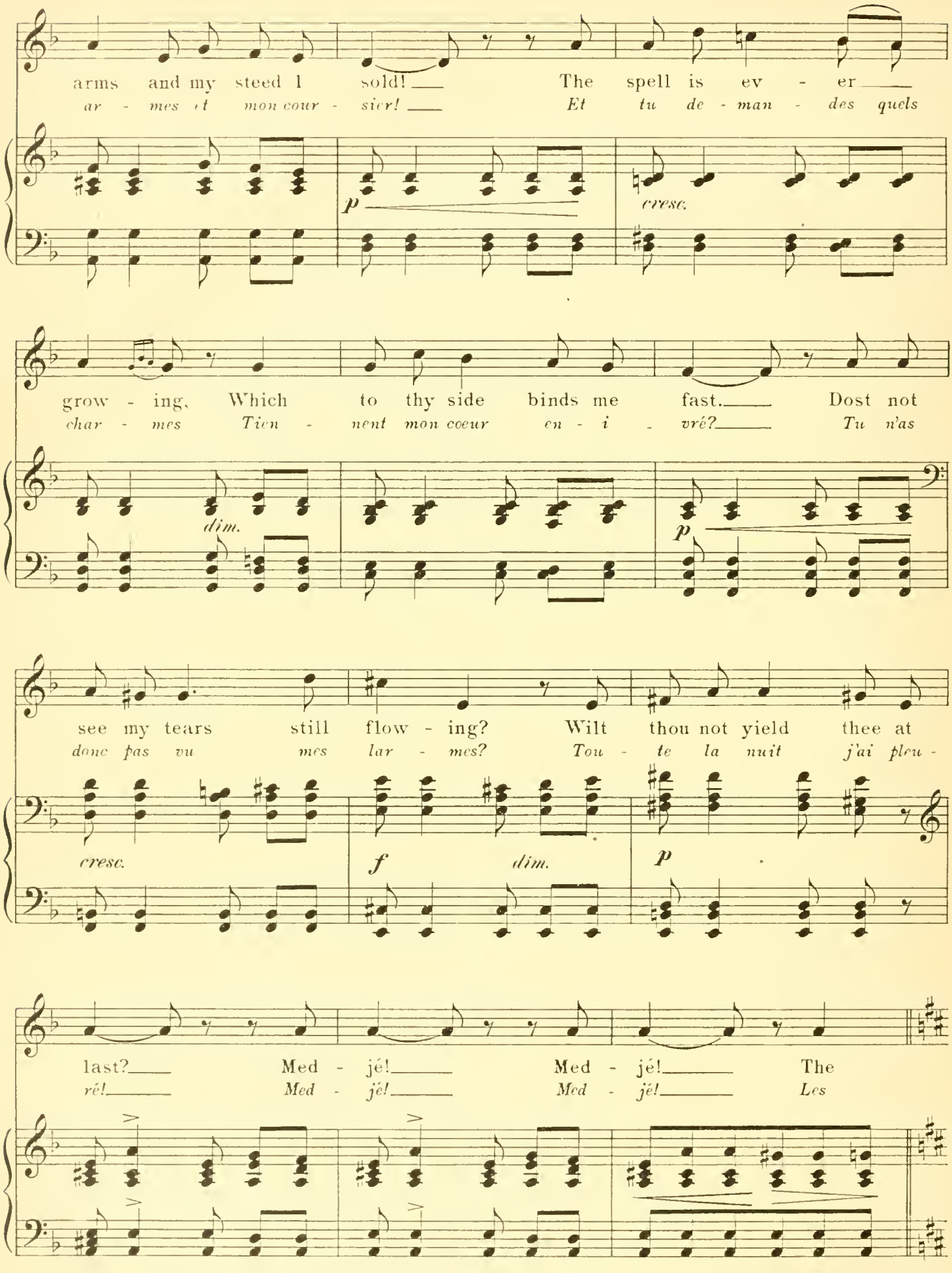
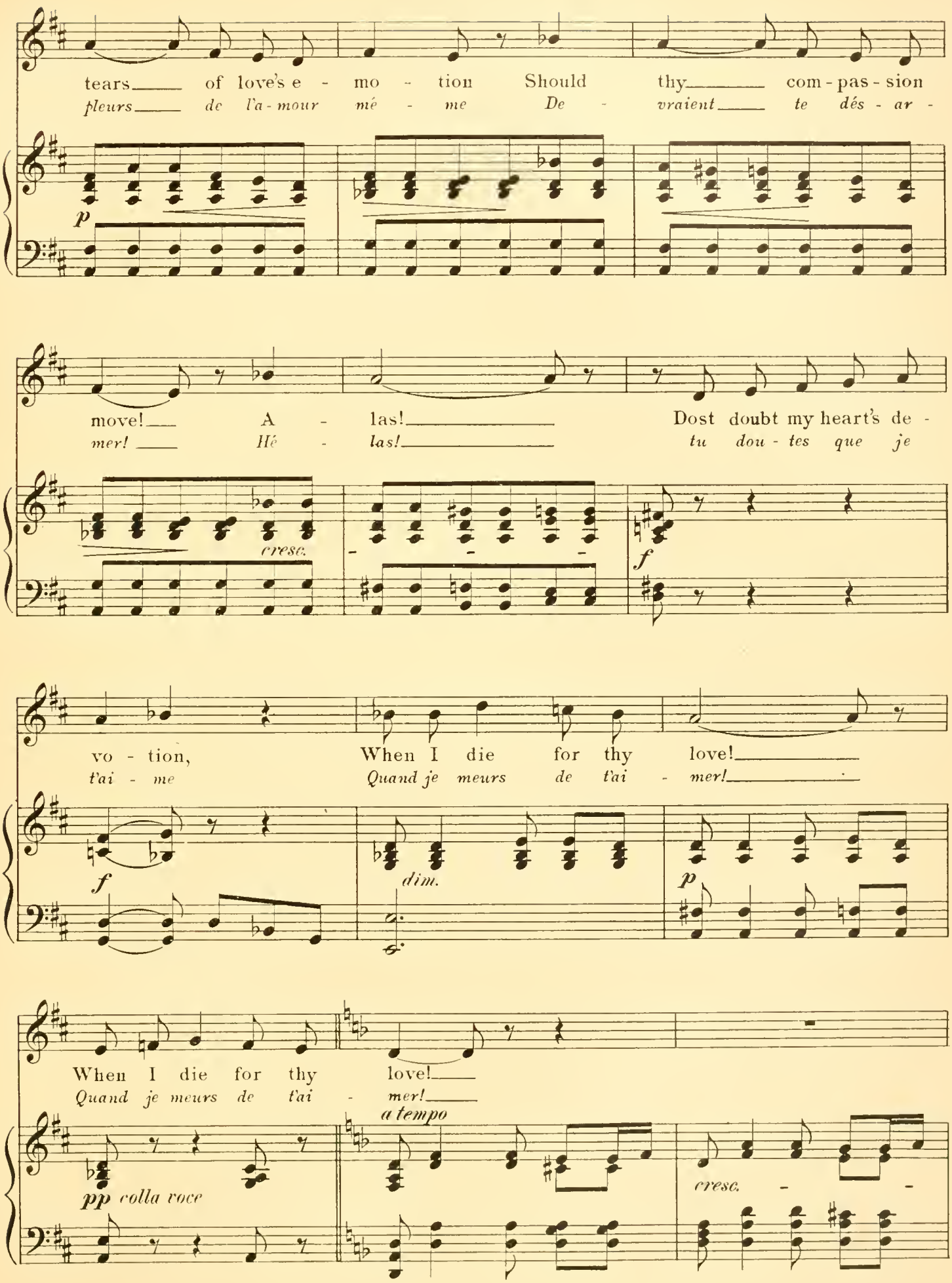
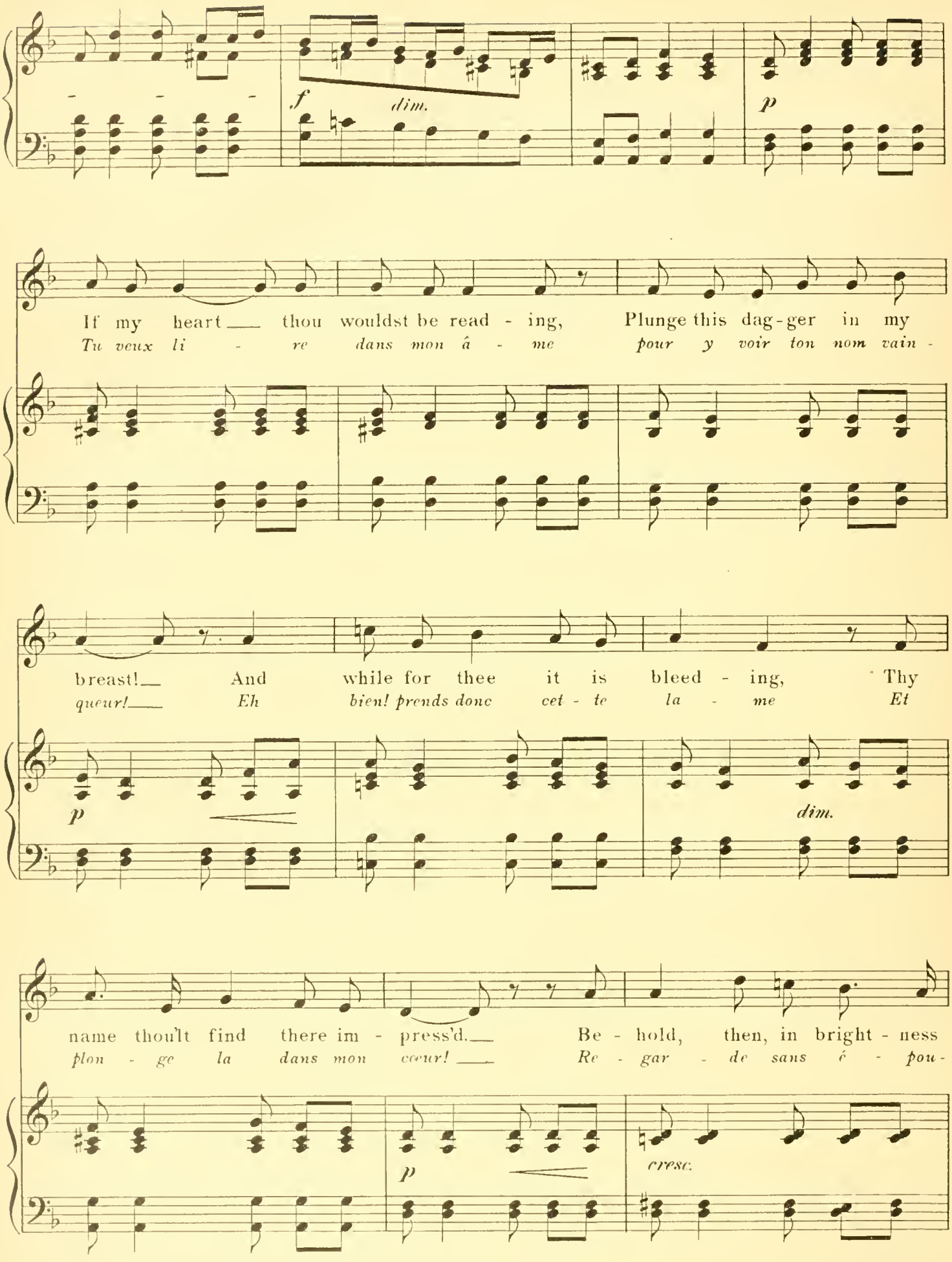
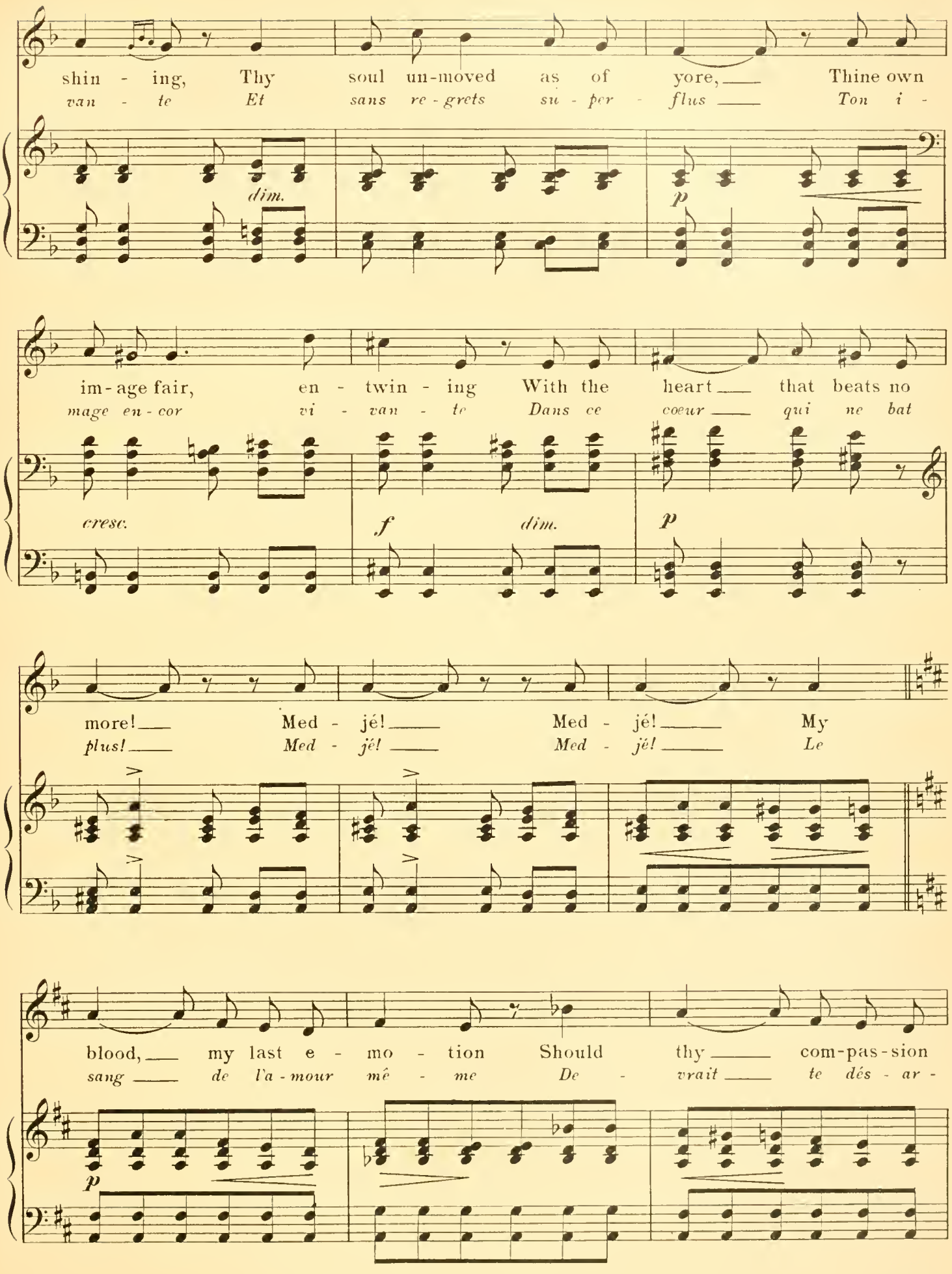
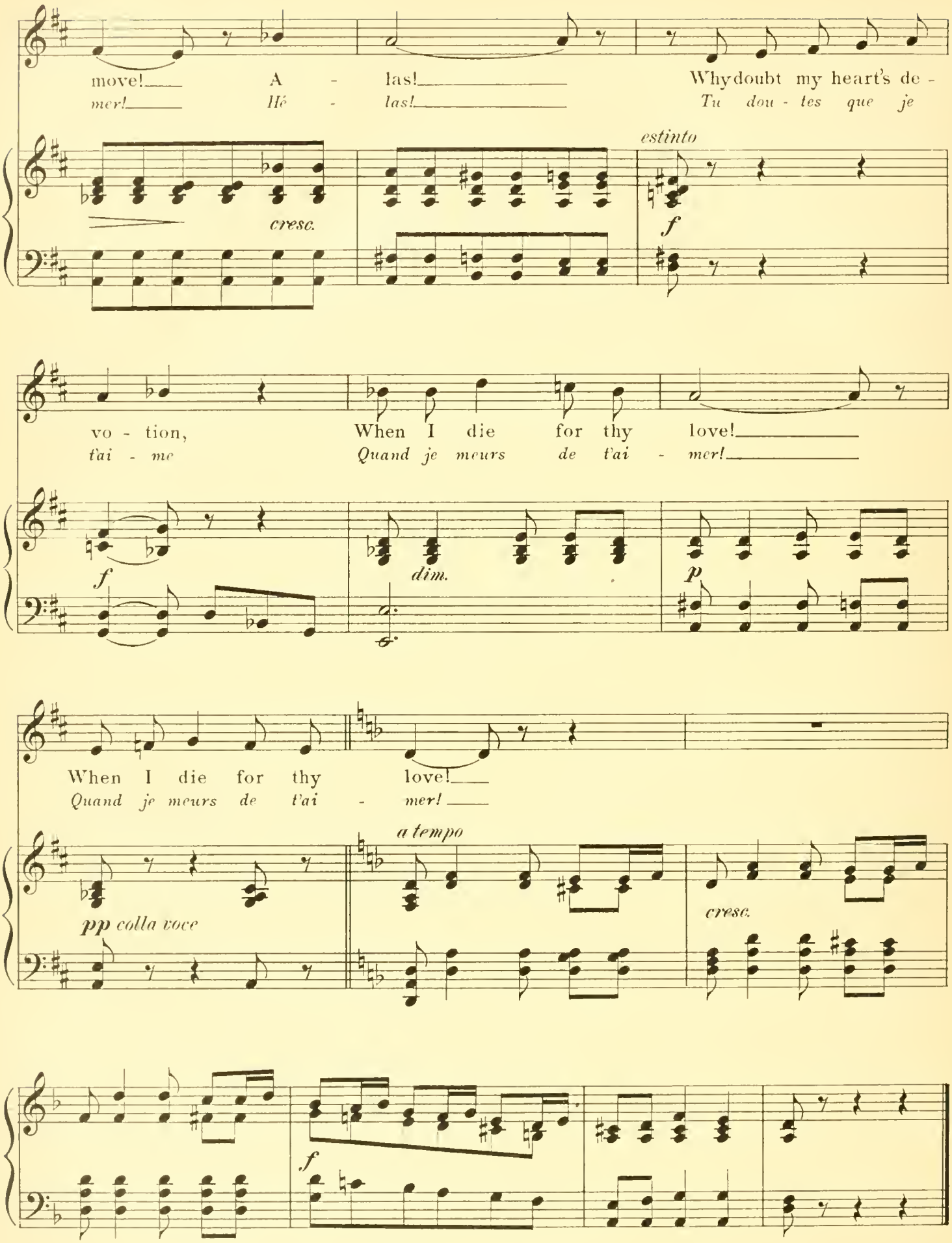

some wild bird of the sea, — I must heed thy glance sub - du - ing, Who
me l'oi - seau dans les airs. — Ton re - gard a fait es - cla - ve Le
p
cresc.
f dim.
roam'd the wide des - ert free. — Med - jé! — Med - jé! — The
libre en - fant des dé - serts. — Med - jé! — Med - jé! — La
p
voice — of love's e - mo - tion Should thy — com-pas-sion move! — A -
voix — de l'a-mour mé - me De - vrait — te dés - ar - mer! — Hé -
p
cresc. -
las! — Why doubt my heart's de - vo - tion, When I die for thy
las! — Tu dou - tes que je t'ai - me Quand je meurs de t'ai -
f
f
dim.


love! When I die for thy love!
mer! Quand je meurs de t'ai - mer!
a tempo
p
pp colla voce
cresc.
f
dim.
p
These rich gems, thy charms en - hanc - ing, All with en - vy may be -
Ces bi - joux que l'on ten - vi - e J'ai ven - du pour les pay -
hold; To pay for their bril - liant glanc - ing My
er, In - gra - te plus que ma vi - e, Mes
p
dim.

arms and my steed I sold! The spell is ev - er
ar - mes et mon cour - sier! Et tu de - man - des quels
p
cresc.
grow - ing, Which to thy side binds me fast. Dost not
char - mes Tien - nent mon coeur en - i - vré? Tu n'as
dim.
p
see my tears still flow - ing? Wilt thou not yield thee at
donc pas vu mes lar - mes? Tou - te la nuit j'ai pleu -
cresc.
f
dim.
p
last? Med - jé! Med - jé! The
ré! Med - jé! Med - jé! Les

tears of love's e - mo - tion Should thy com - pas - sion
pleurs de l'a - mour mé - me De - vraient te dés - ar -
p
move! A - las! Dost doubt my heart's de -
mer! Hé - las! tu dou - tes que je
cresc.
f
vo - tion, When I die for thy love!
t'ai - me Quand je meurs de t'ai - mer!
f
dim.
p
When I die for thy love!
Quand je meurs de t'ai - mer!
a tempo
pp colla voce
cresc.


f
dim.
p
If my heart thou wouldst be read - ing, Plunge this dag-ger in my
Tu veux li - re dans mon â - me pour y voir ton nom vain -
breast! And while for thee it is bleed - ing, Thy
queur! Eh bien! prends donc cet - te la - me Et
p
dim.
name thou'lt find there im - press'd. Be - hold, then, in bright - ness
plon - ge la dans mon cœur! Re - gar - de sans é - pou -
p
cresc.

shin - ing, Thy soul un-moved as of yore, Thine own
van - te Et sans re - grets su - per - flus Ton i -
dim.
p
im-age fair, en - twin - ing With the heart that beats no
mage en - cor vi - van - te Dans ce coeur qui ne bat
cresc.
f
dim.
p
more! Med - jé! Med - jé! My
plus! Med - jé! Med - jé! Le
blood, my last e - mo - tion Should thy com-pas-sion
sang de l'a - mour mê - me De - vrait te dés - ar -
p


move! A - las! Whydoubt my heart's de -
mer! Hé - las! Tu dou - tes que je
cresc.
estinto
f
vo - tion, When I die for thy love!
t'ai - me Quand je meurs de t'ai - mer!
f
dim.
p
When I die for thy love!
Quand je meurs de t'ai - mer!
pp colla voce
a tempo
cresc.
f

THE VALLEY
(LE VALLON)

(Composed in Rome, about 1840)

ALPHONSE de LAMARTINE (1790-1869)
Translated by Arthur Westbrook

CHARLES GOUNOD
(1818-1893)

Andante quasi adagio

PIANO

f *dim.* *p*

My heart doth long for rest, hope in my breast has faded, And no more do I crave joys which the fates deny! In the

Mon cœur, las - sé de tout, mê - me de lès - pé - ran - ce, N'i - ra plus de ses vœux im - por - tu - ner le sort! Prê - tez -

pp *p* *cresc.* *dim.*

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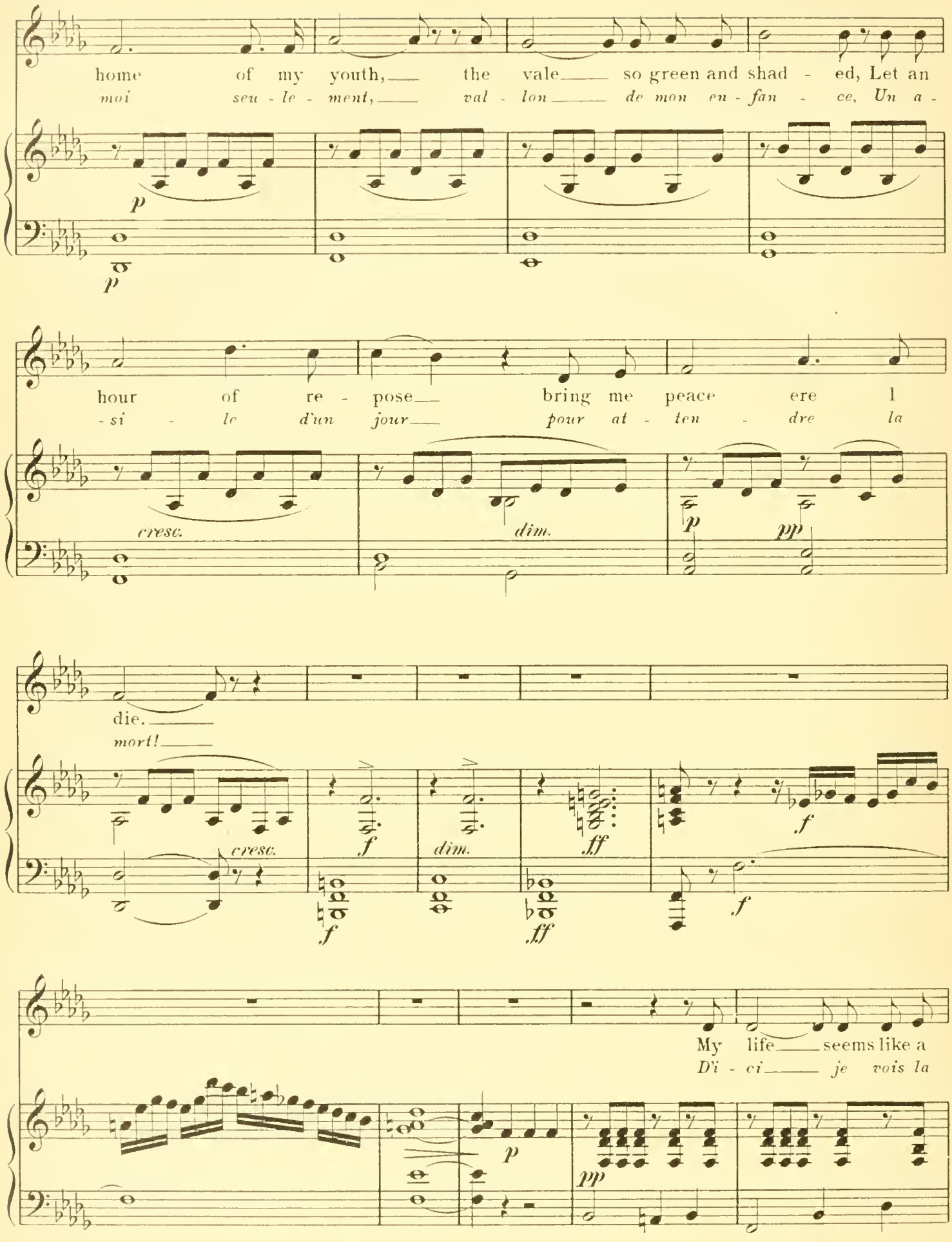
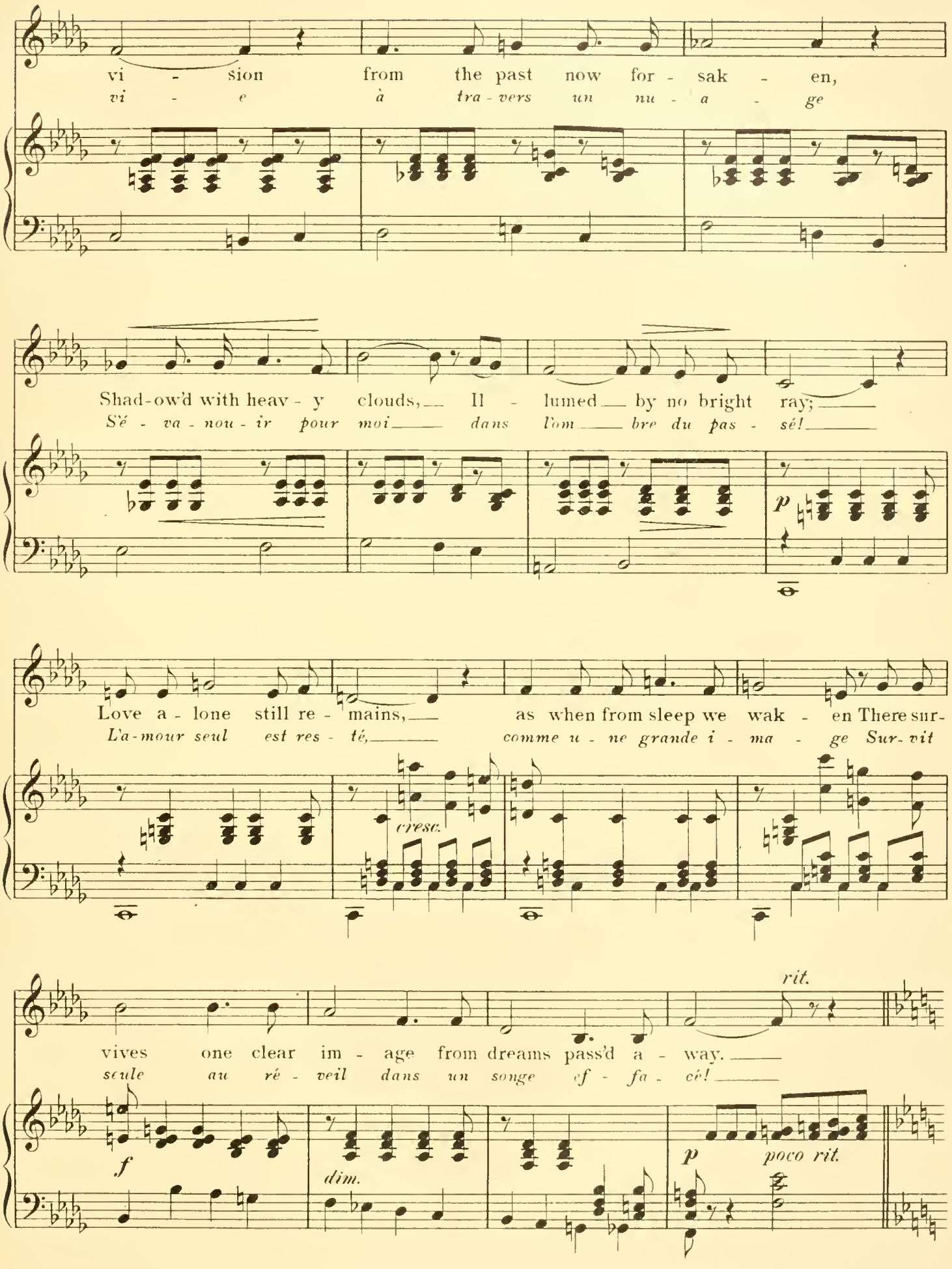
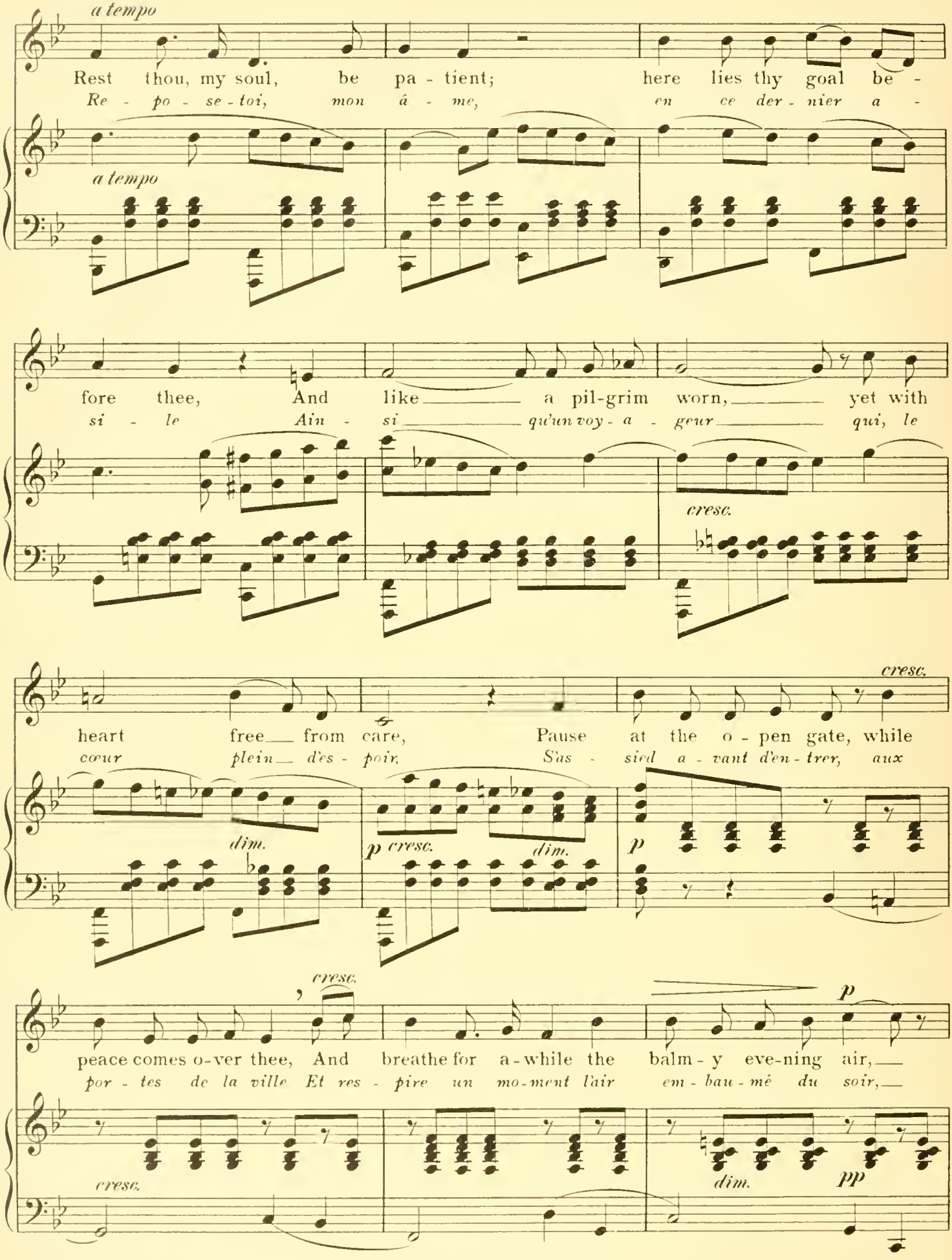
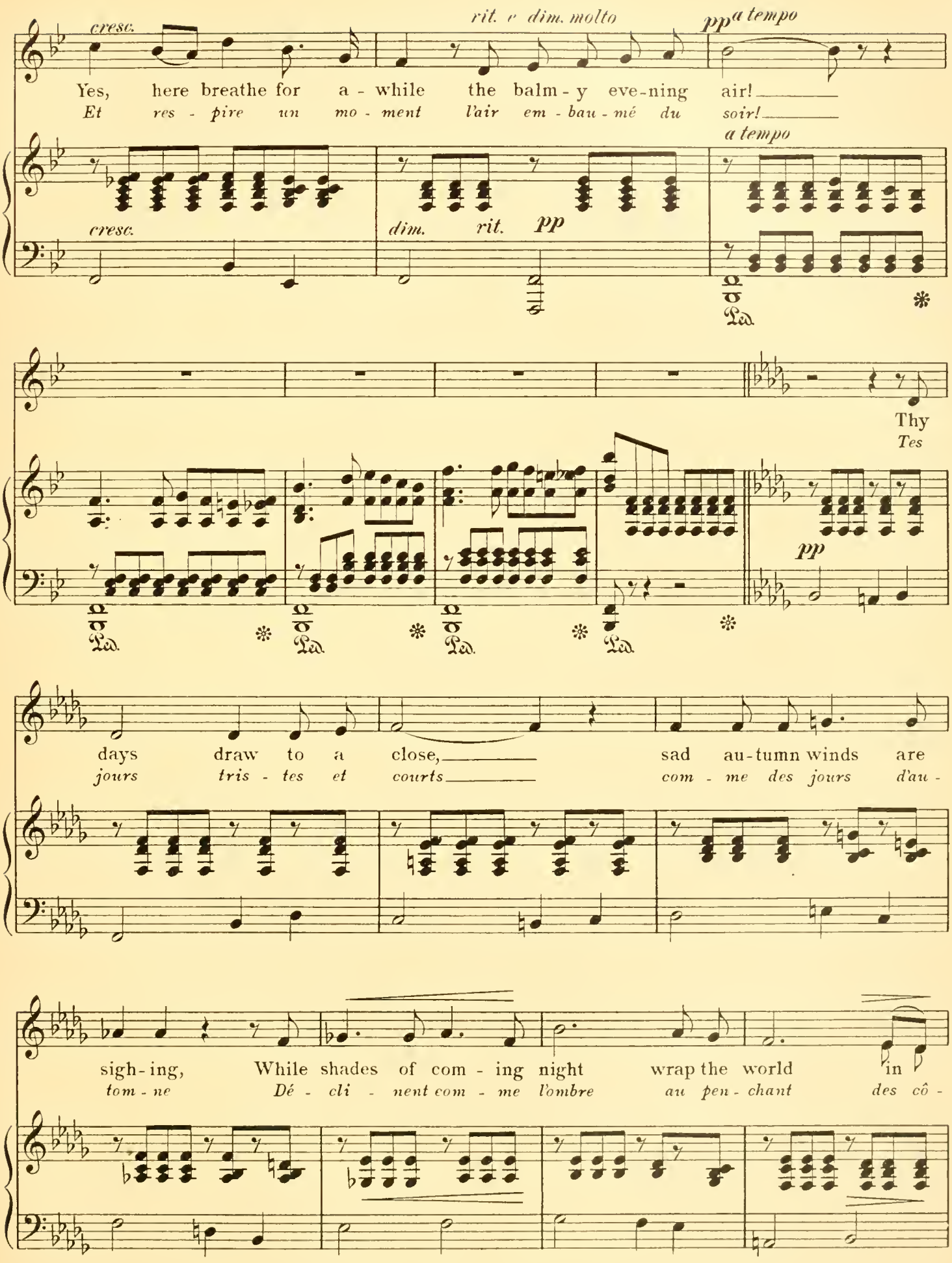
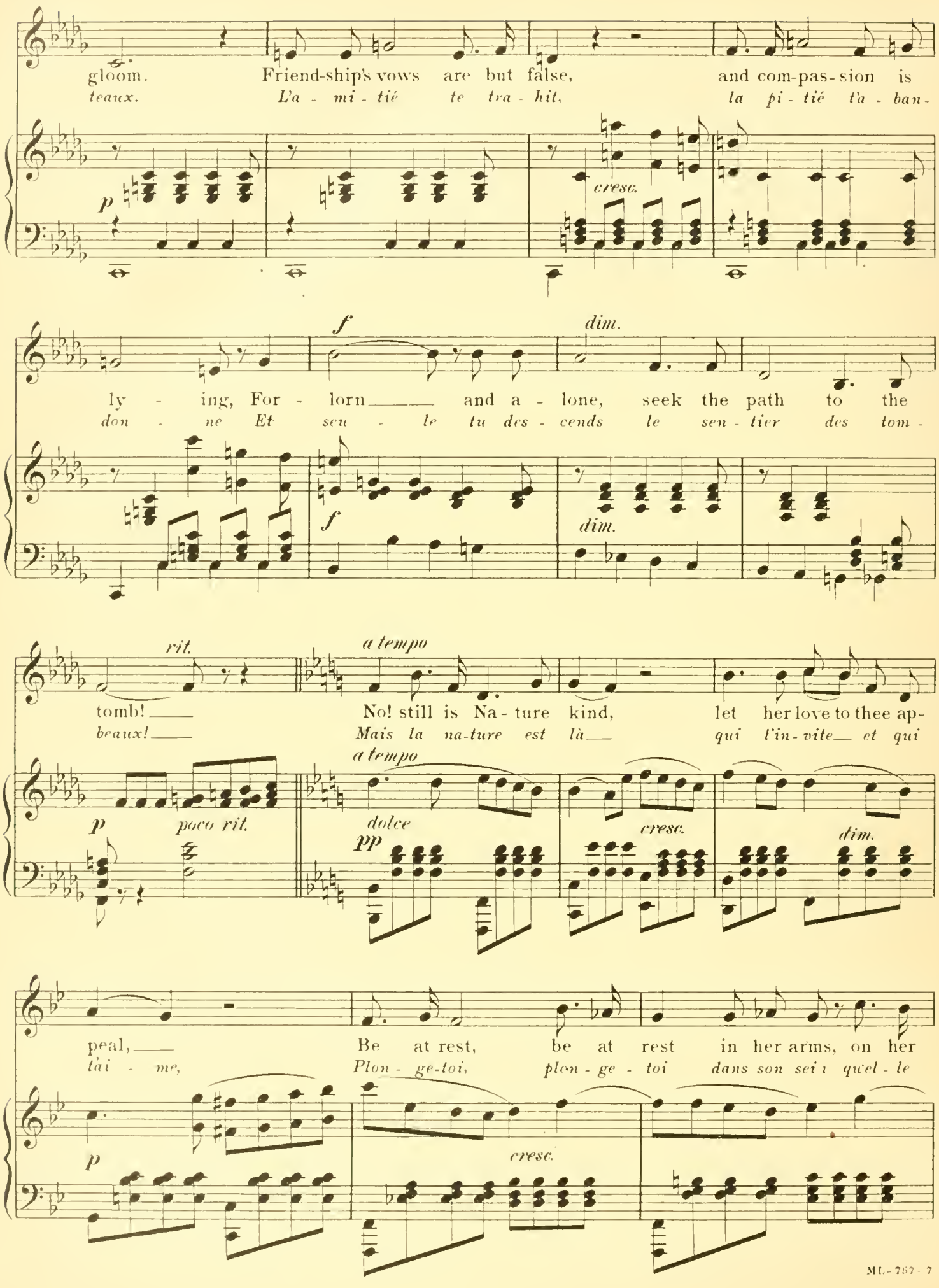
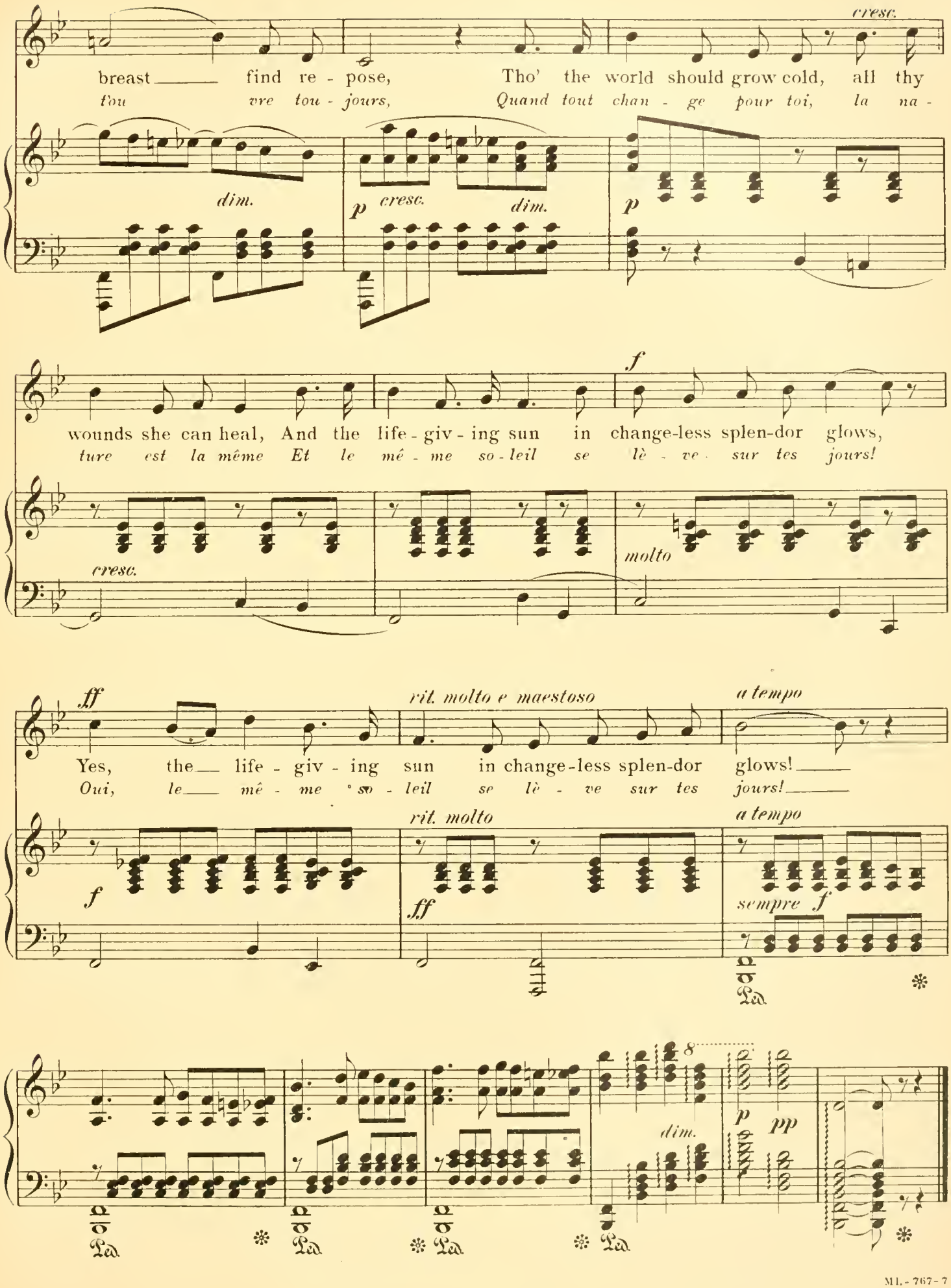

home of my youth, the vale so green and shad - ed, Let an
moi seu - le - ment, val - lon de mon en - fan - ce, Un a -
p
p
hour of re - pose bring me peace ere I
- si - le d'un jour pour at - ten - dre la
cresc.
dim.
p
pp
die.
mort!
cresc.
f
f
dim.
ff
ff
f
f
My life seems like a
D'i - ci je vois la
p
pp


vi - sion from the past now for - sak - en,
vi - e à tra - vers un nu - a - ge
Shad-ow'd with heav - y clouds, Il - lumed by no bright ray;
S'é - va - nou - ir pour moi dans l'om bre du pas - sé!
p
Love a - lone still re - mains, as when from sleep we wak - en There sur-
L'a-mour seul est res - té, comme u - ne grande i - ma - ge Sur- vit
cresc.
rit.
vives one clear im - age from dreams pass'd a - way.
seule au ré - veil dans un songe ef - fa - cé!
f
dim.
p
poco rit.

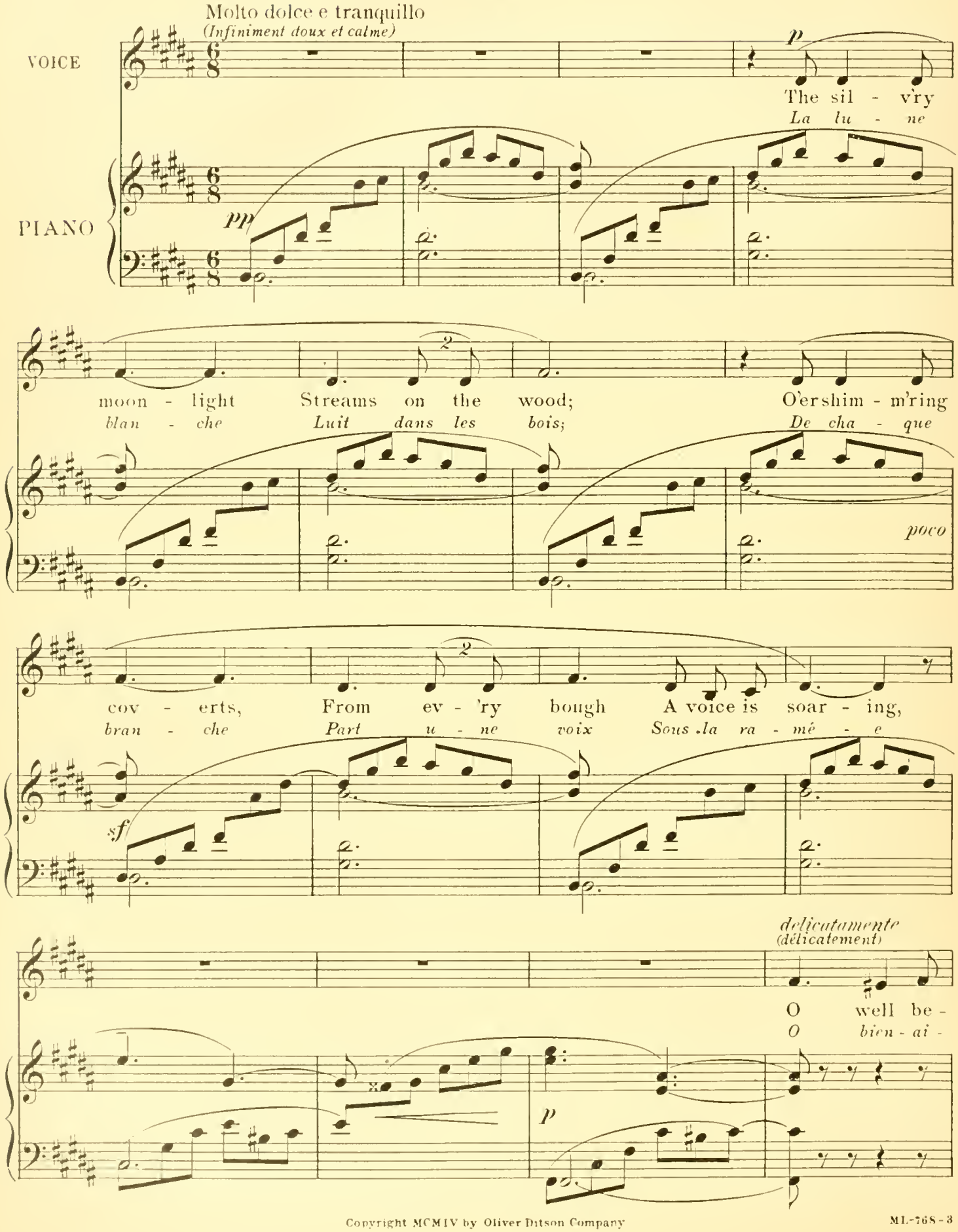

a tempo
Rest thou, my soul, be pa - tient; here lies thy goal be -
Re - po - se - toi, mon â - me, en ce der - nier a -
a tempo
fore thee, And like a pil-grim worn, yet with
si - le Ain - si qu'un voy - a - geur qui, le
cresc.
heart free from care, Pause at the o - pen gate, while
cœur plein d'es - poir, S'as - sied a - vant d'en - trer, aux
dim.
p cresc.
dim.
p
cresc.
peace comes o-ver thee, And breathe for a-while the balm - y eve-ning air,
por - tes de la ville Et res - pire un mo-ment l'air em - bau - mé du soir,
cresc.
dim.
p
pp

cresc.
rit. e dim. molto
pp a tempo
Yes, here breathe for a - while the balm - y eve-ning air!
Et res - pire un mo - ment l'air em - bau - mé du soir!
a tempo
cresc.
dim. rit. pp
Ped. * Ped. * Ped. * Ped. *
Thy
Tes
pp
days draw to a close, sad au-tumn winds are
jours tris - tes et courts com - me des jours d'au -
sigh - ing, While shades of com - ing night wrap the world in
tom - ne Dé - cli - nent com - me l'ombre au pen - chant des cô -


gloom. Friend-ship's vows are but false, and com-pas-sion is
teaux. L'a - mi - tié te tra - hit, la pi - tié t'a - ban -
p
cresc.
f
dim.
ly - ing, For - lorn and a - lone, seek the path to the
don - ne Et seu - le tu des - cends le sen - tier des tom -
f
dim.
rit.
a tempo
tomb!
beaux!
No! still is Na - ture kind, let her love to thee ap-
Mais la na-ture est là qui t'in-vite et qui
a tempo
p
poco rit.
dolce
pp
cresc.
dim.
peal,
tai - me,
Be at rest, be at rest in her arms, on her
Plon - ge-toi, plon - ge - toi dans son sein quel - le
p
cresc.

cresc.
breast find re - pose, Tho' the world should grow cold, all thy
tou vre tou - jours, Quand tout chan - ge pour toi, la na -
dim.
p cresc. dim.
p
f
wounds she can heal, And the life - giv - ing sun in change-less splen-dor glows,
ture est la même Et le mê - me so - leil se lè - ve sur tes jours!
cresc.
molto
ff
rit. molto e maestoso
a tempo
Yes, the life - giv - ing sun in change-less splen-dor glows!
Oui, le mê - me so - leil se lè - ve sur tes jours!
f
rit. molto
a tempo
ff
sempre f
Ped.
8
dim.
p
pp

THE PERFECT HOUR
(L'HEURE EXQUISE)
CHANSONS GRISES, №5

PAUL VERLAINE (1844-1896)
Translated by Alexander Blaess

(Composed in 1892)
(Original Key)

REYNALDO HAHN
(1875-)

Molto dolce e tranquillo
(Infiniment doux et calme)
VOICE
PIANO
pp
p
The sil - v'ry
La lu - ne
moon - light Streams on the wood; O'ershim - m'ring
blan - che Luit dans les bois; De cha - que
poco
cov - erts, From ev - 'ry bough A voice is soar - ing,
bran - che Part u - ne voix Sous la ra - mé - e
sf
delicatamente
(délicatement)
O well be -
O bien - ai -
p

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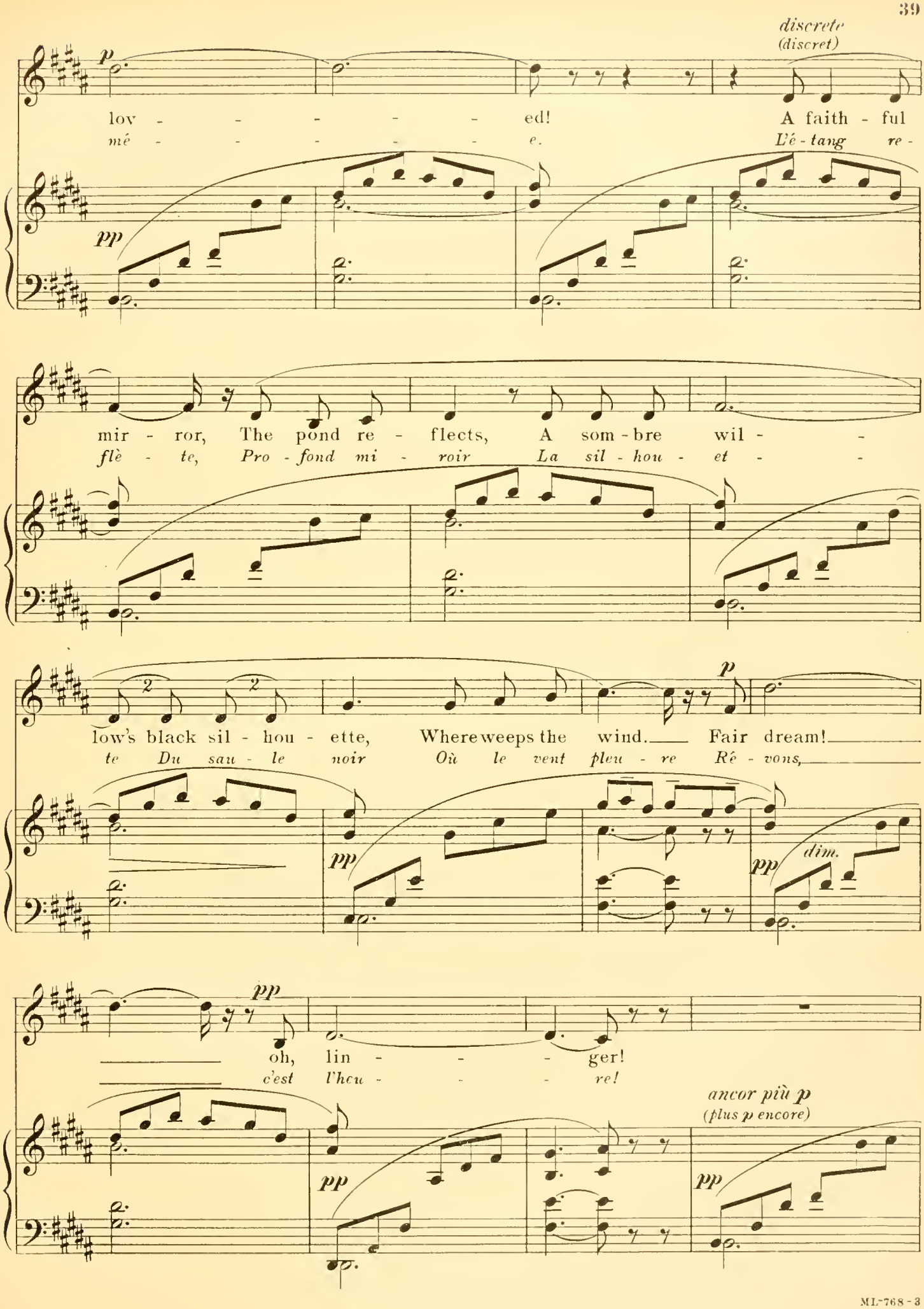
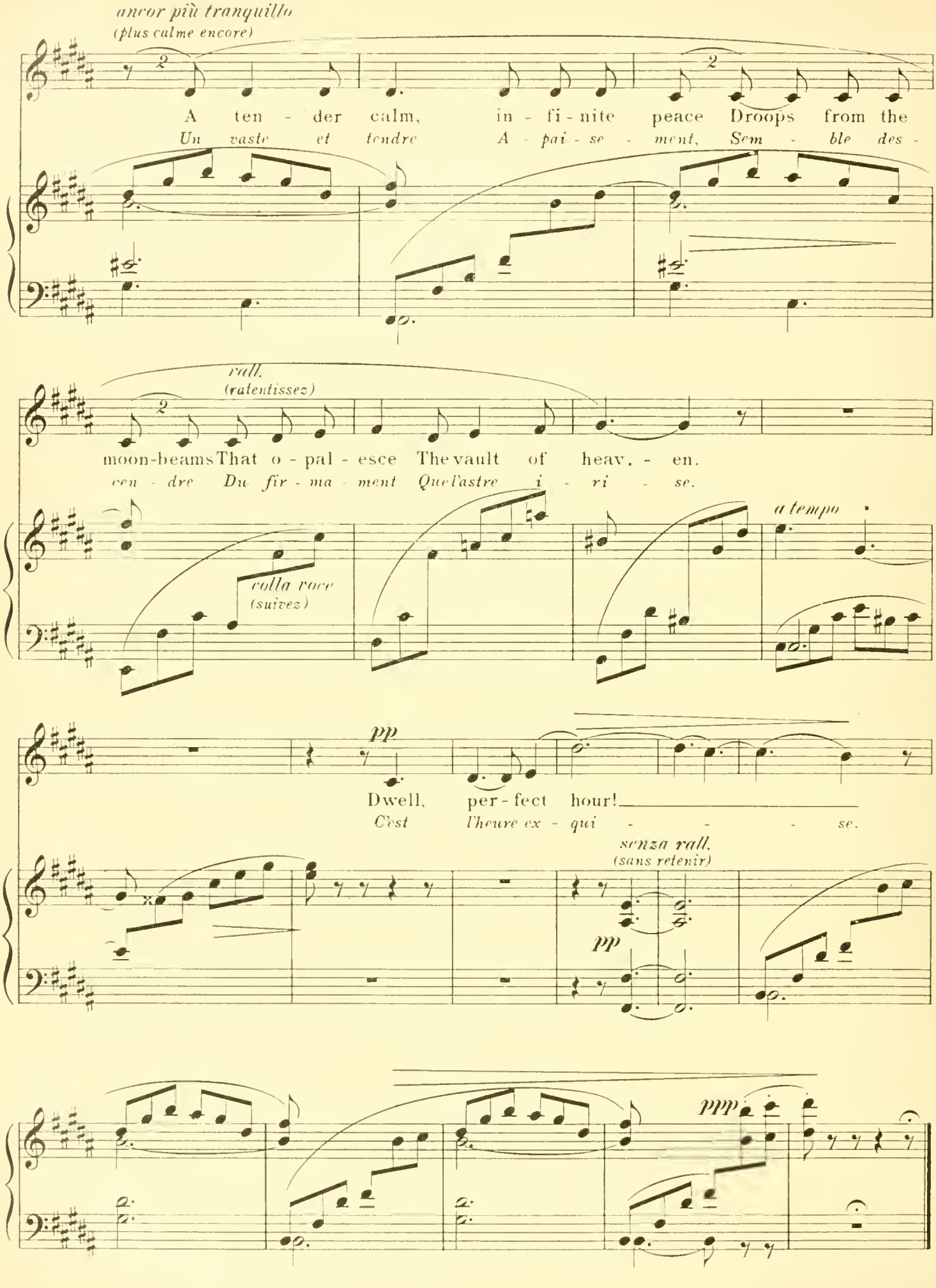
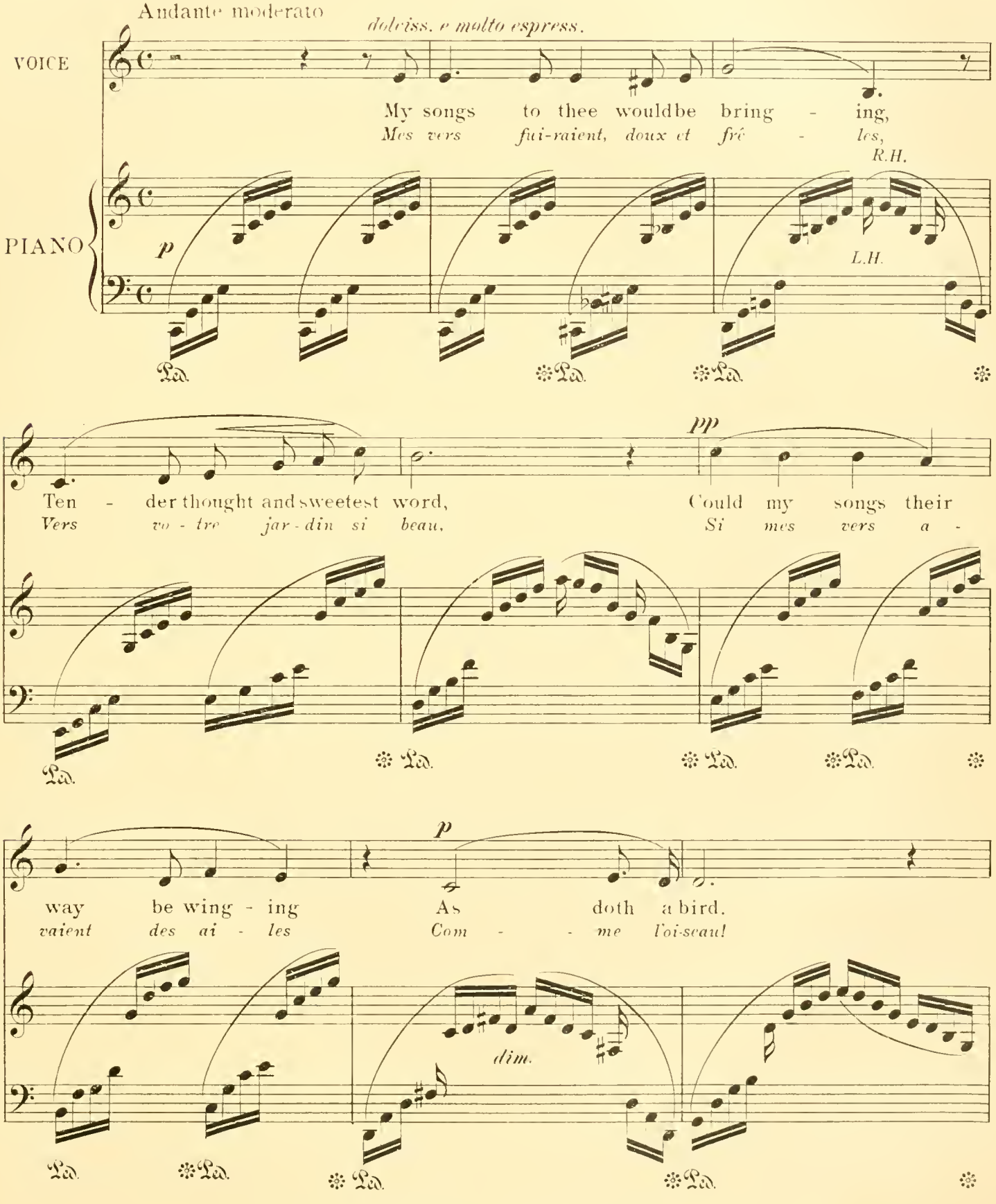
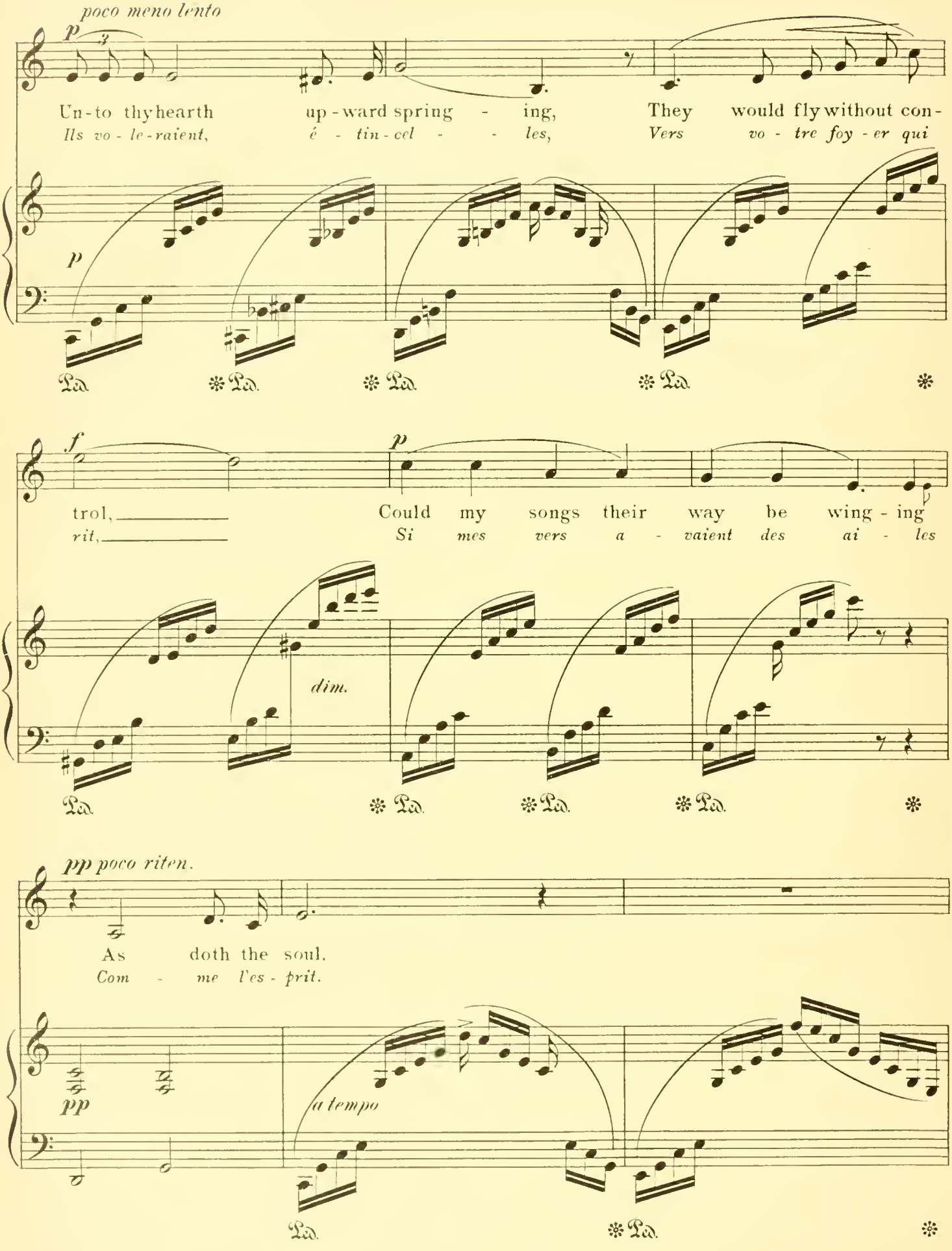
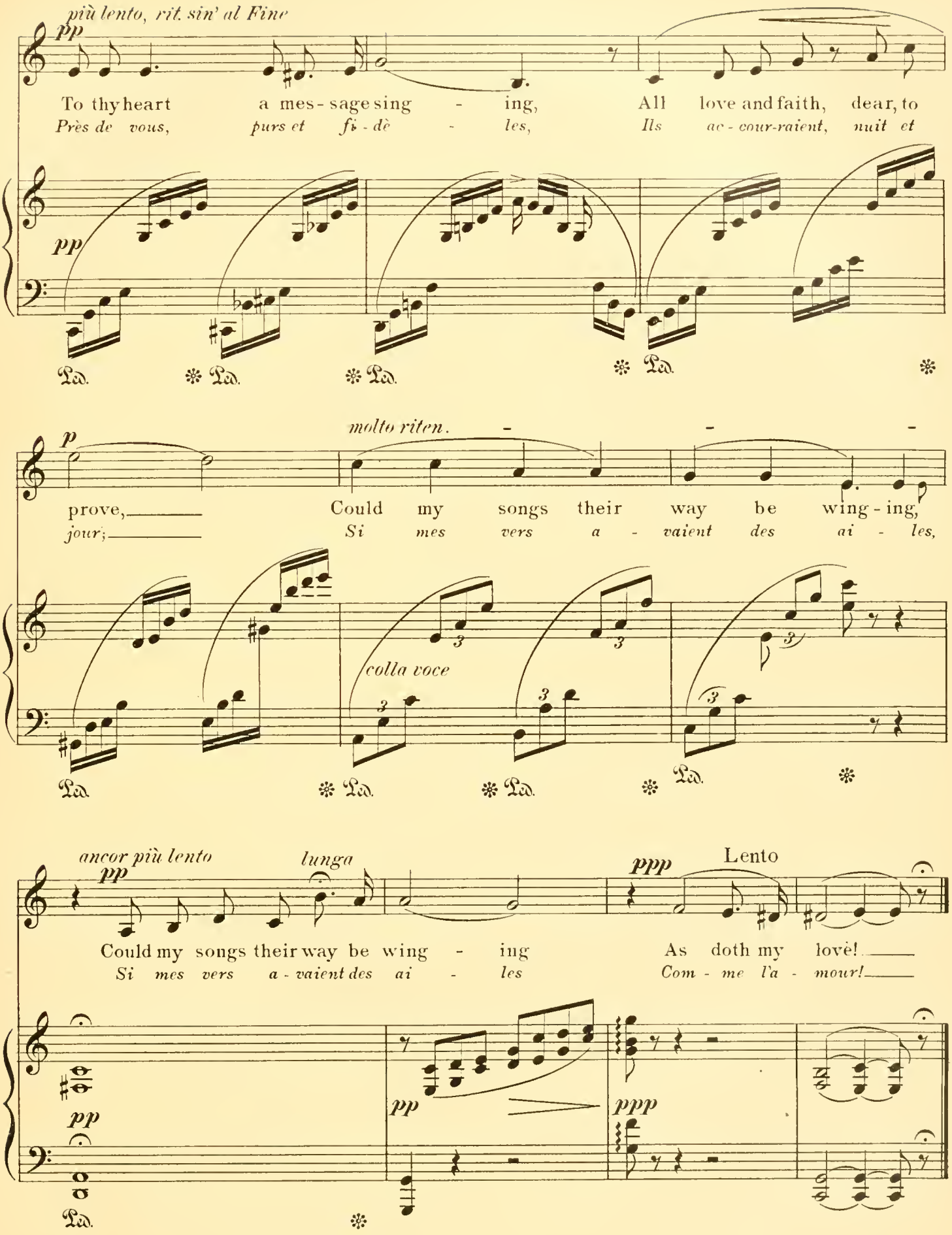

discrete
(discret)
p
lov - - - - - - ed! A faith - ful
mé - - - - - - e. L'é - tang re -
pp
mir - ror, The pond re - flects, A som - bre wil - -
flè - te, Pro - fond mi - roir La sil - hou - et - -
low's black sil - hou - ette, Where weeps the wind. Fair dream!
te Du sau - le noir Où le vent pleu - re Rê - vons,
p
pp
pp
dim.
pp
oh, lin - - - ger!
c'est l'heu - - - re!
ancor più p
(plus p encore)
pp
pp

ancor più tranquillo
(plus calme encore)
A ten - der calm, in - fi - nite peace Droops from the
Un vaste et tendre A - pai - se - ment, Sem - ble des -
rall.
(ratentissez)
moon-beams That o - pal - esce The vault of heav. - en.
cen - dre Du fir - ma - ment Que l'astre i - ri - se.
colla voce
(suivez)
a tempo
pp
Dwell, per - fect hour!
C'est l'heure ex - qui - - - - se.
senza rall.
(sans retenir)
pp
ppp

COULD MY SONGS THEIR WAY BE WINGING

(SI MES VERS AVAIENT DES AILES!)

VICTOR HUGO (1802-1885)
Translated by Charles Fonteyn Manney

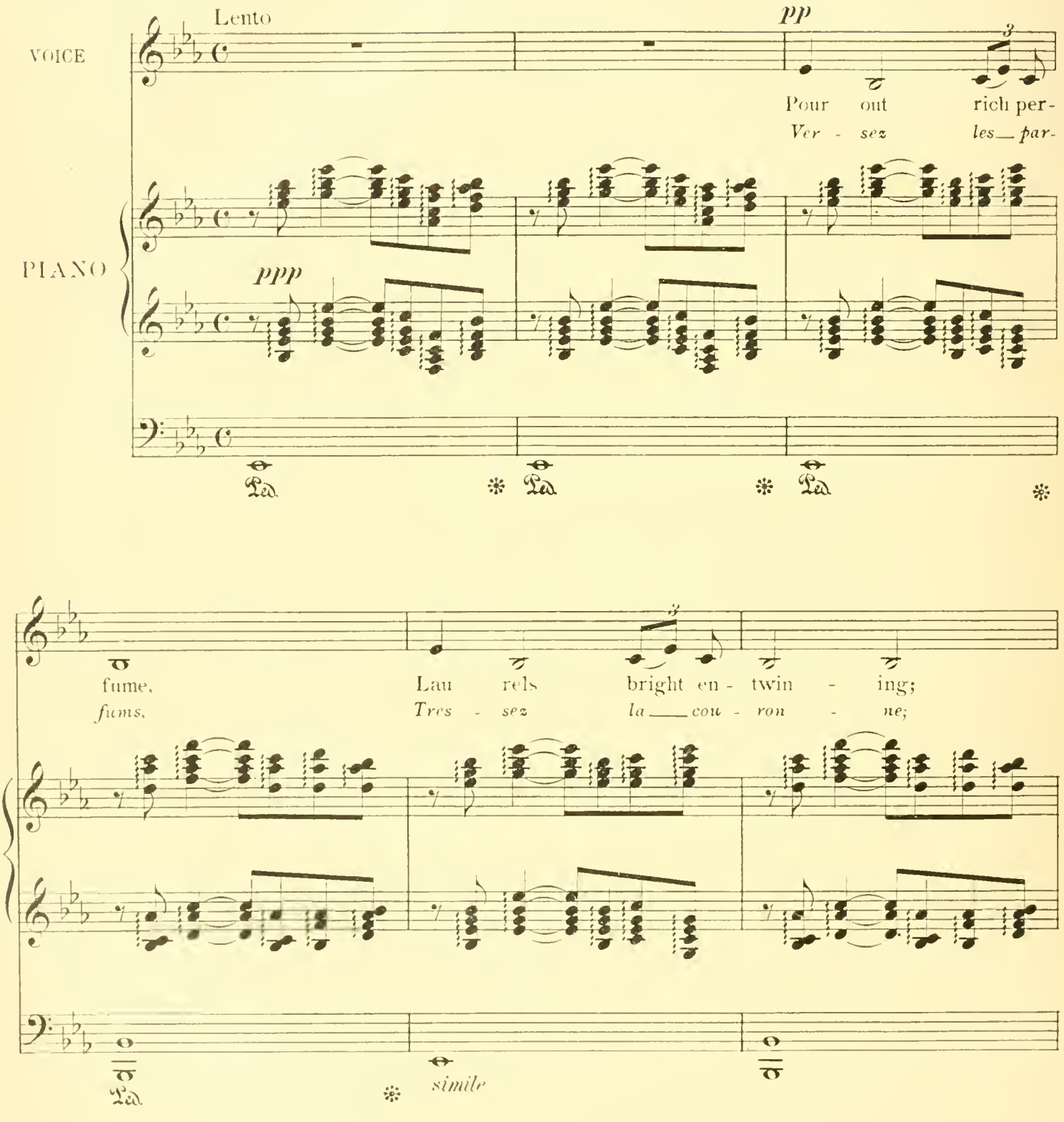
REYNALDO HAHN
(1875-)

Copyright MDCCCXCIX by Oliver Ditson Company

poco meno lento
p
Un-to thy hearth up-ward spring - ing, They would fly without con-
Ils vo - le - raient, é - tin - cel - - les, Vers vo - tre foy - er qui
p
Ped. * Ped. * Ped. * Ped. *
f
trol,
rit,
p
Could my songs their way be wing - ing
Si mes vers a - vaient des ai - les
dim.
Ped. * Ped. * Ped. * Ped. *
pp poco riten.
As doth the soul.
Com - me l'es - prit.
pp
a tempo
Ped. * Ped. *

più lento, rit. sin' al Fine
pp
To thy heart a mes - sage sing - ing, All love and faith, dear, to
Près de vous, purs et fi - dè - les, Ils ac - cour-raient, nuit et
Ped.
molto riten.
p
prove,
jour;
Could my songs their way be wing - ing,
Si mes vers a - vaient des ai - les,
colla voce
ancor più lento
lunga
ppp
Lento
Could my songs their way be wing - ing As doth my love!
Si mes vers a - vaient des ai - les Com - me l'a - mour!

A THRENODY
(THRÎNÒDIA)

CHANTS DE LA KITHARÈDE, №3

(Original Key)

AUGUSTA HOLMÈS (1847 - 1903)
Translated by Isabella G. Parker

AUGUSTA HOLMÈS
(1847 - 1903)

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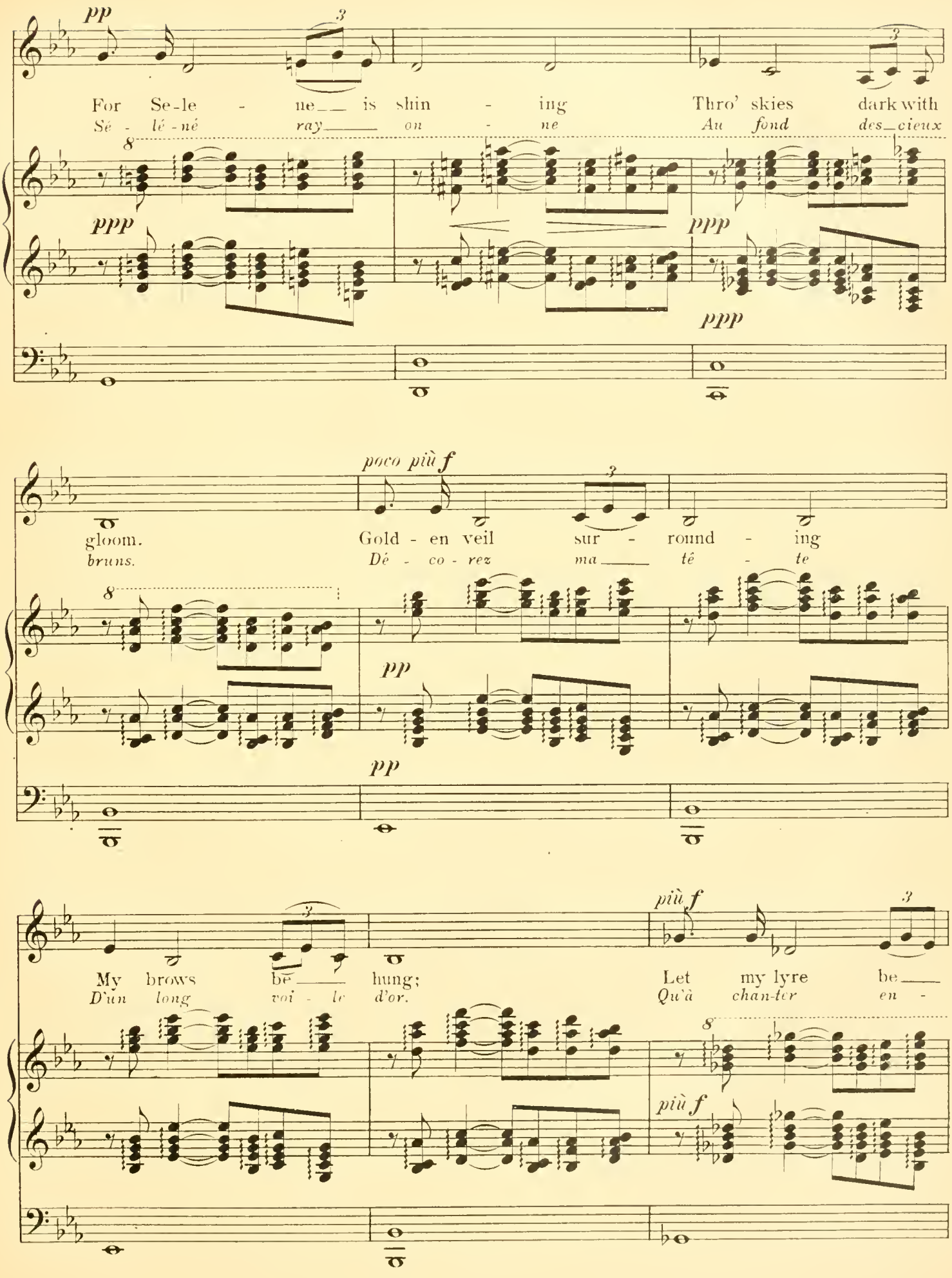
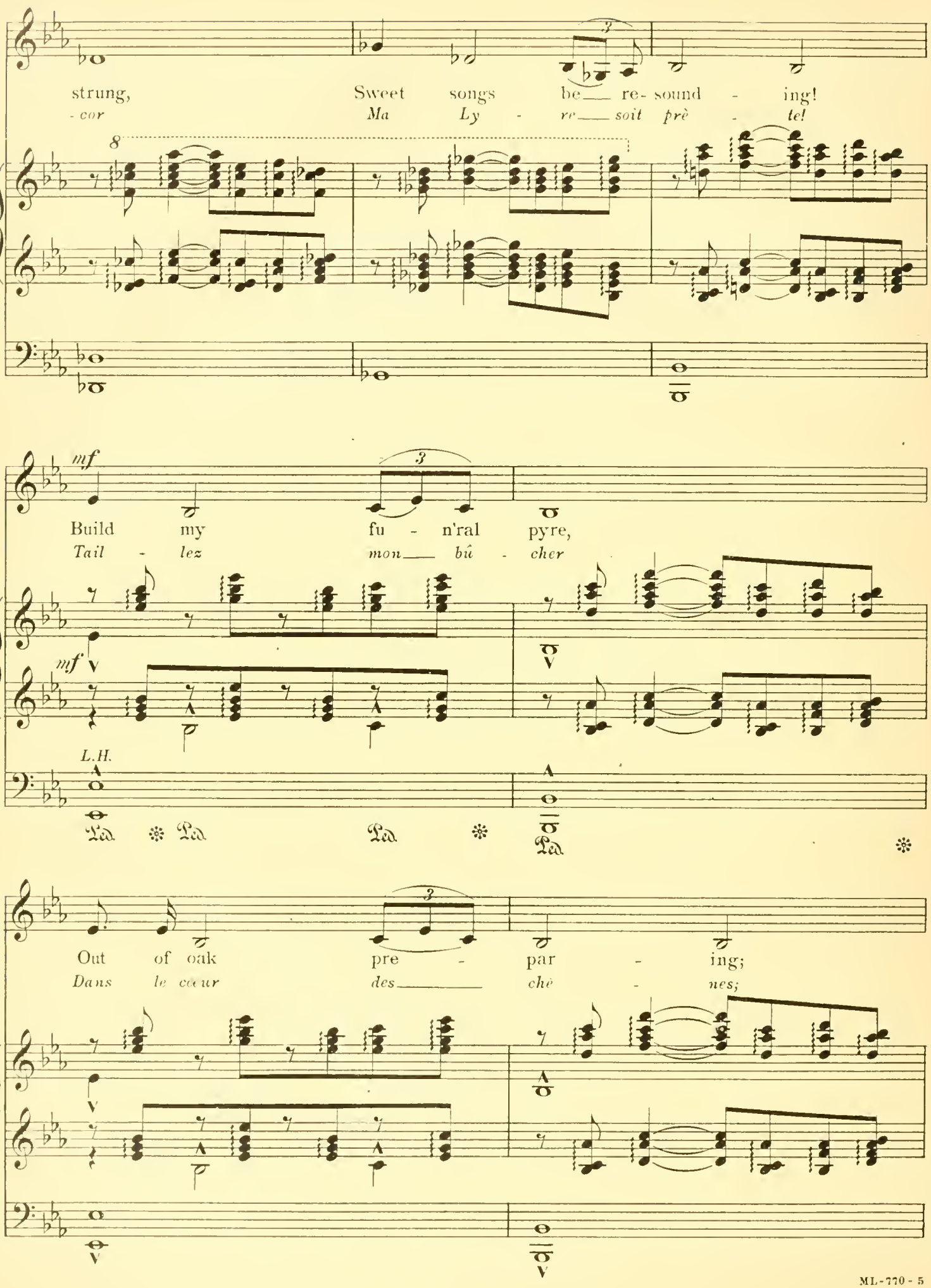
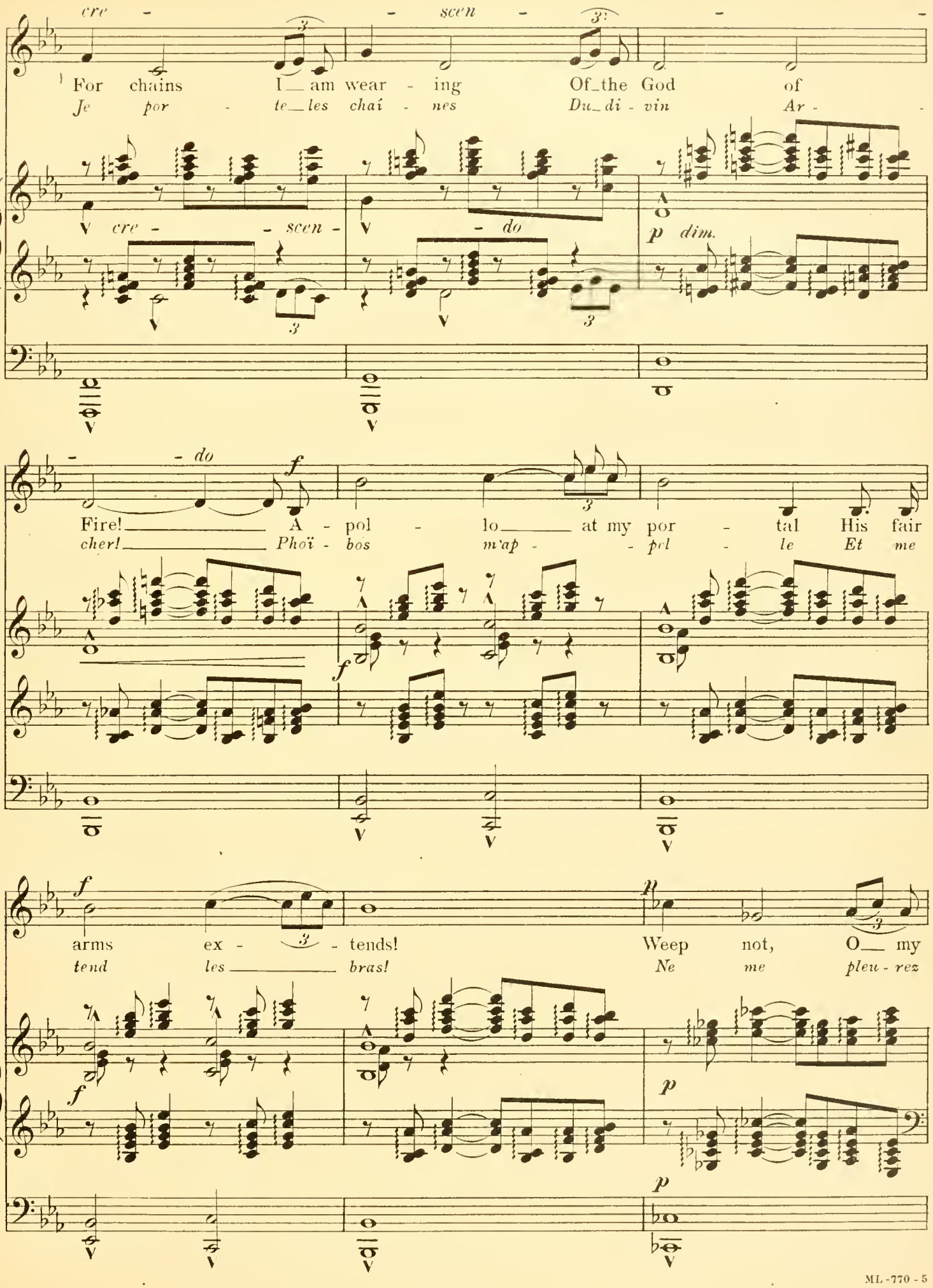
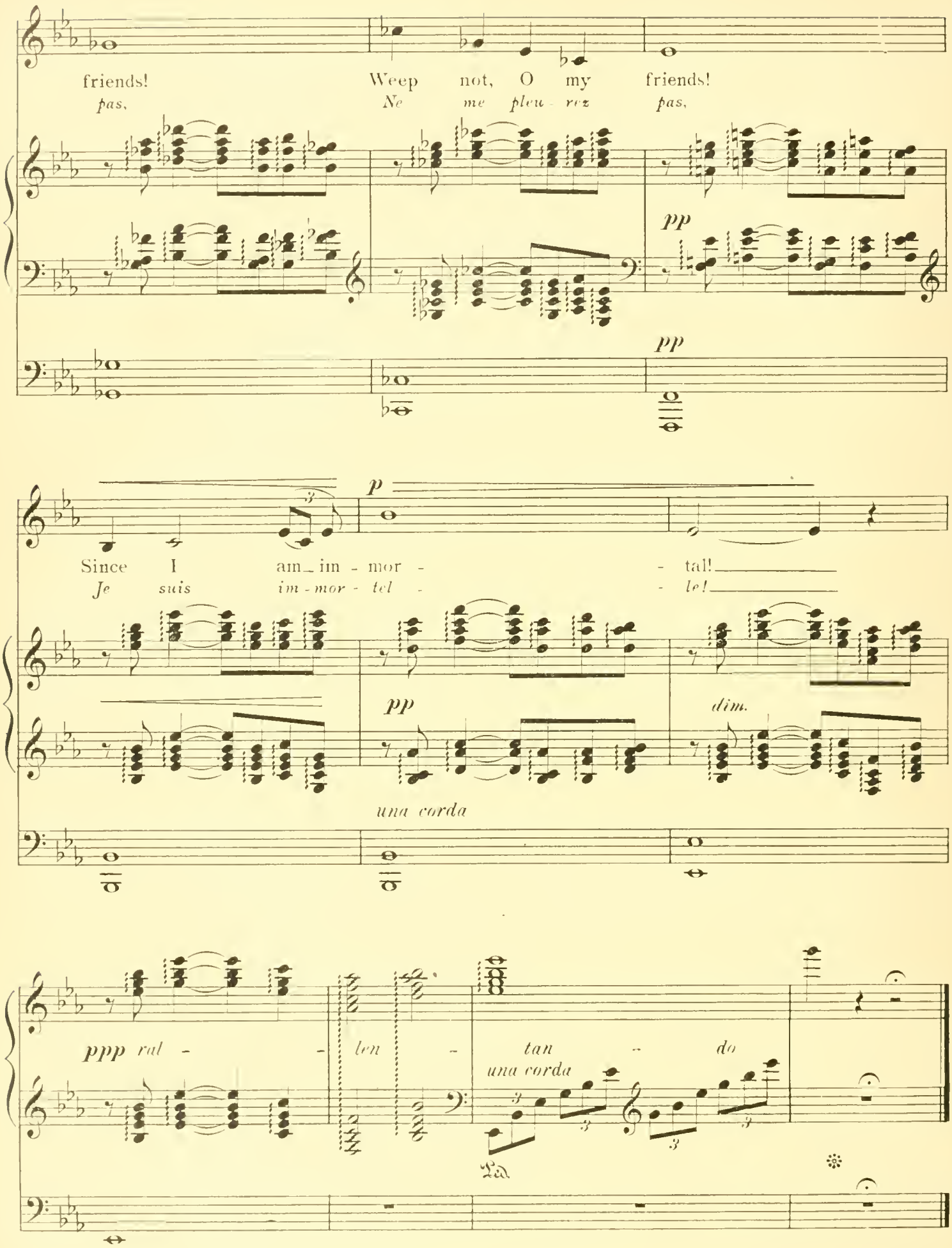
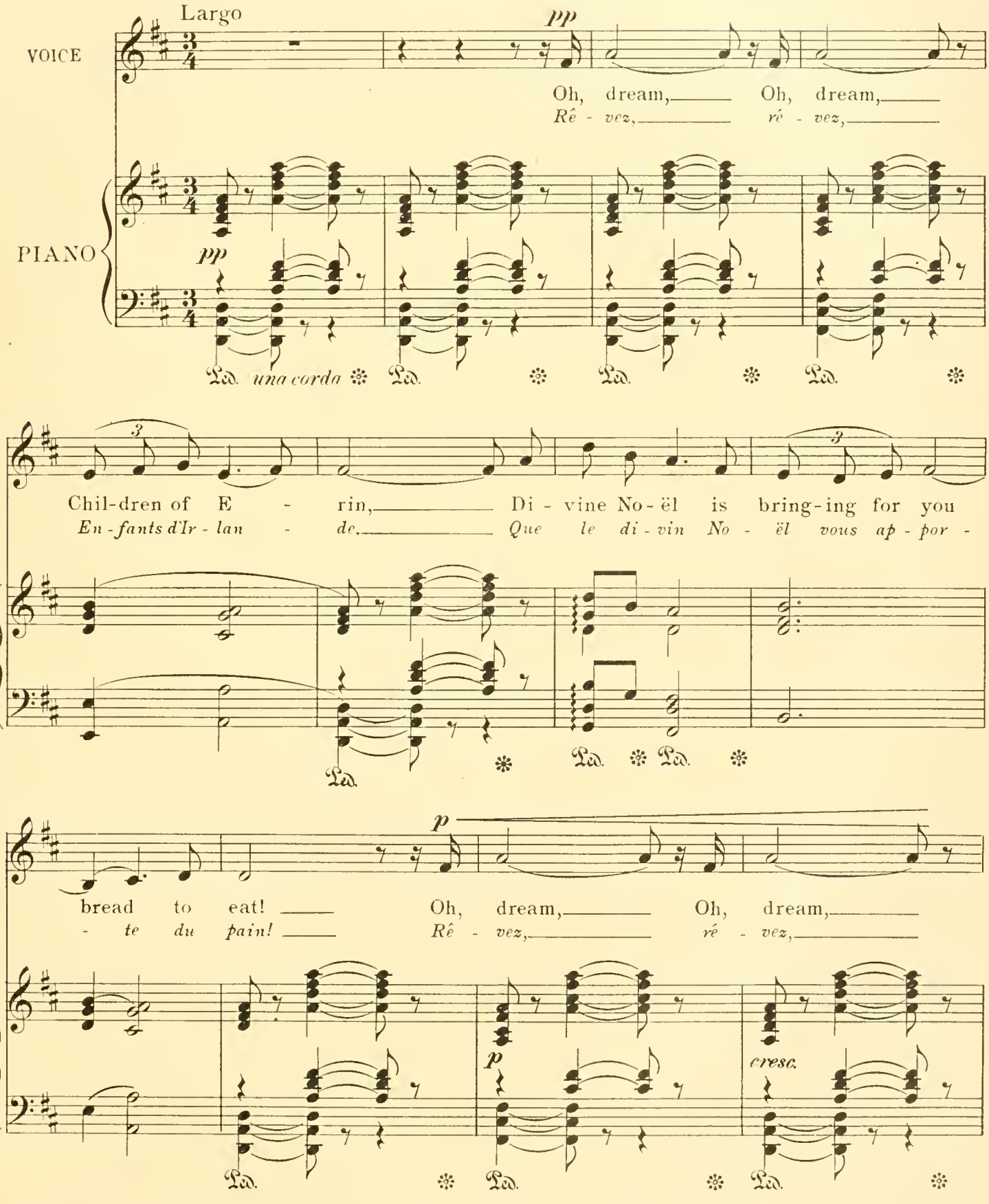

pp
For Se-le - ne is shin - ing Thro' skies dark with
Sé - lé-né ray on - ne Au fond des cieux
ppp
ppp
ppp
poco più f
gloom.
bruns.
Gold - en veil sur - round - ing
Dé - co - rez ma té - te
pp
pp
più f
My brows be hung;
D'un long voi - le d'or.
Let my lyre be
Qu'à chan-ter en -
più f

strung, Sweet songs be re- sound - ing!
- cor Ma Ly - re soit prè - te!
8
mf
Build my fu - n'ral pyre,
Tail - lez mon bû - cher
mf
L.H.
Out of oak pre - par - ing;
Dans le cœur des chê - nes;

cre - - scen - -
For chains I am wear - ing Of the God of
Je por - te les chaî - nes Du di - vin Ar -
cre - scen - do
p dim.
- do
f
Fire! A - pol - lo at my por - tal His fair
cher! Phoï - bos m'ap - pol - le Et me
f
f
arms ex - tends!
tend les bras!
p
Weep not, O my
Ne me pleu - rez
p

friends!
Weep not, O my friends!
pas,
Ne me pleu - rez pas,
pp
pp
Since I am_im - mor - tal!
Je suis im - mor - tel - le!
p
pp
dim.
una corda
ppp ral - len - tan - do
una corda

AN IRISH NOËL

(NOËL D'IRLANDE)

(Original Key)

AUGUSTA HOLMÈS (1847-1903)
Translated by Isabella G. Parker

AUGUSTA HOLMÈS
(1847-1903)

Largo
VOICE
PIANO
pp
Oh, dream, Oh, dream,
Rê - vez, rê - vez,
una corda
Chil-dren of E - rin, Di - vine No-ël is bring-ing for you
En-fants d'Ir - lan - de, Que le di - vin No - ël vous ap - por -
p
bread to eat! Oh, dream, Oh, dream,
- te du pain! Rê - vez, rê - vez,
cresc.

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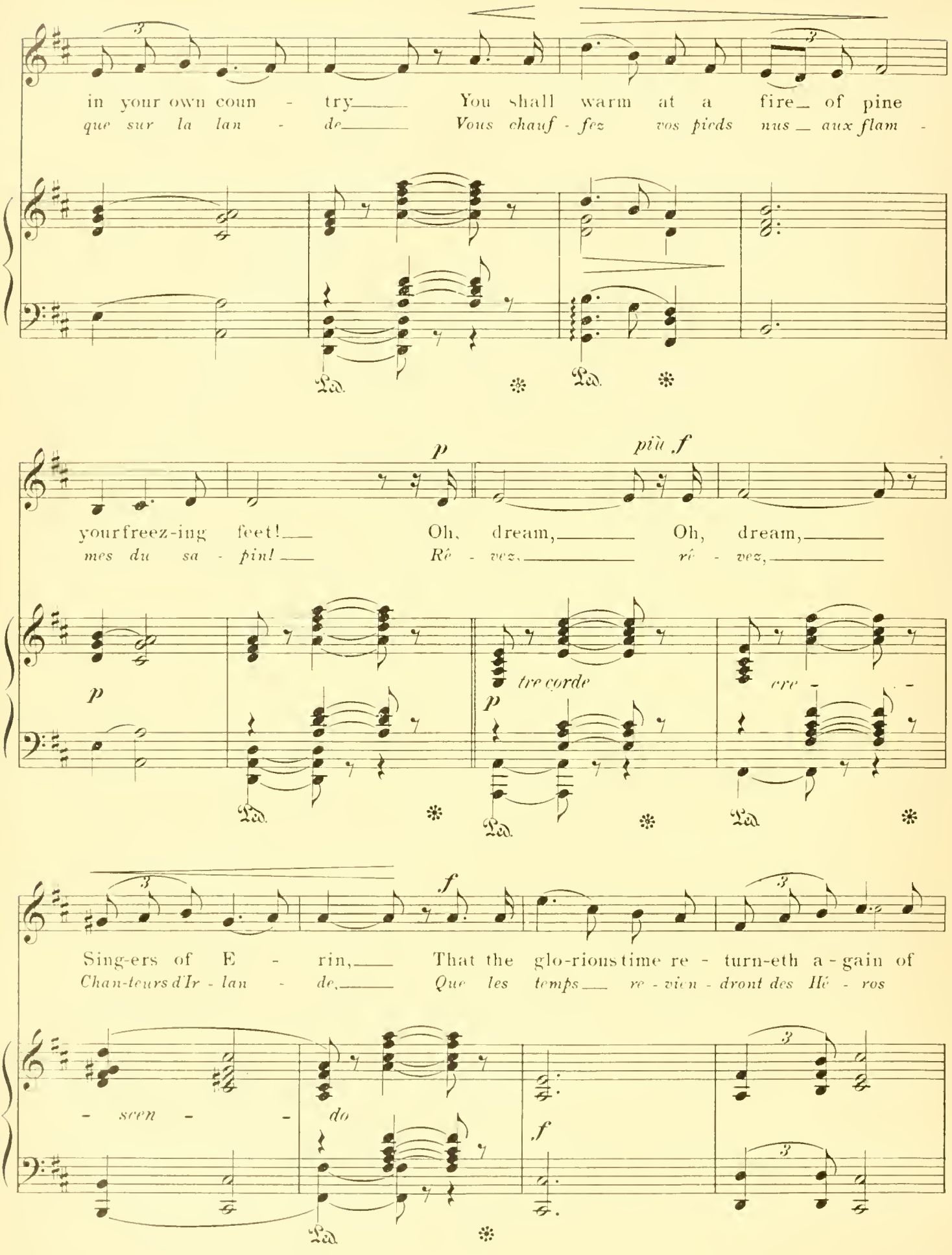
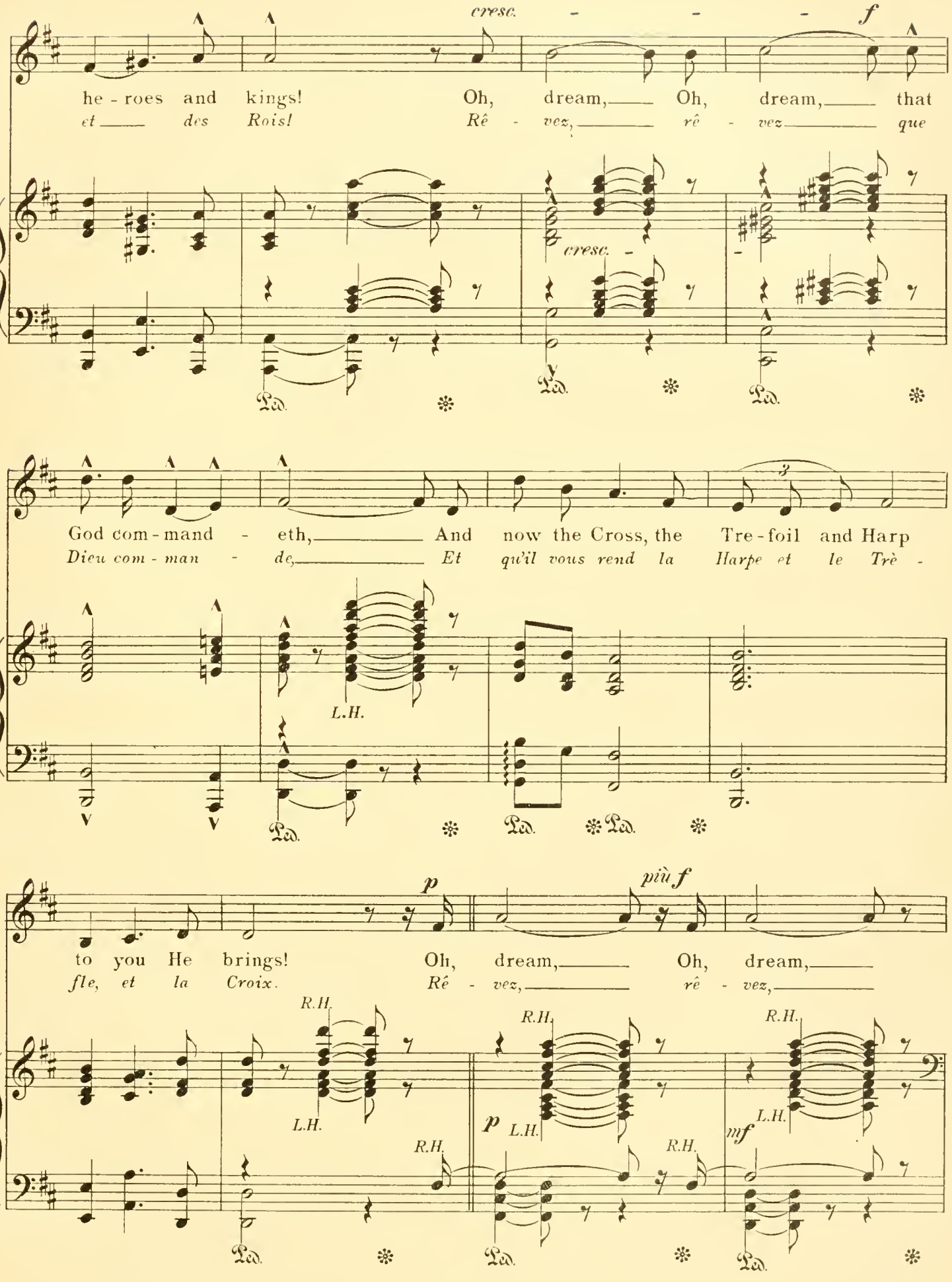
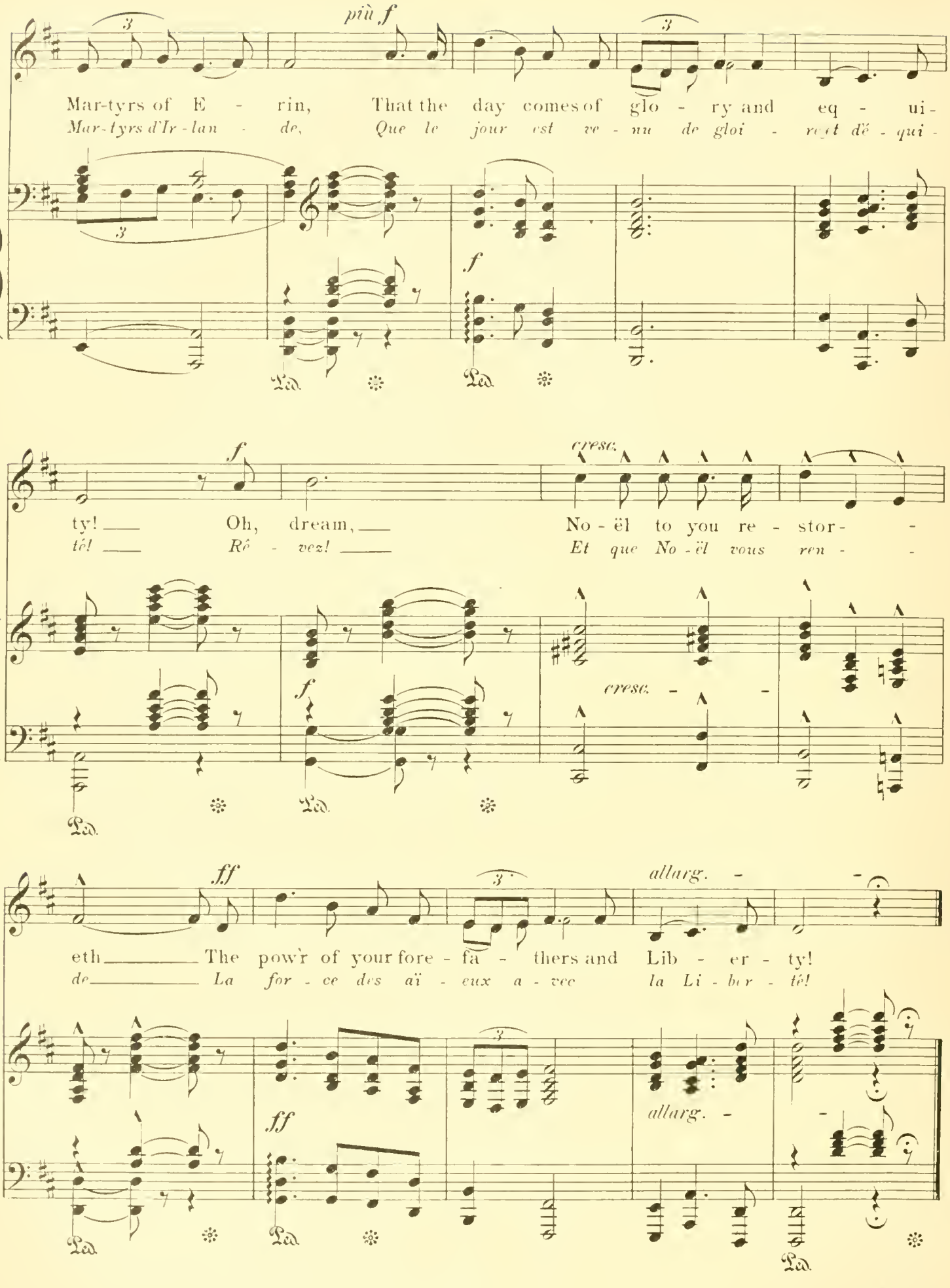

in your own coun - try_____ You shall warm at a fire_ of pine
que sur la lan - de_____ Vous chauf - fez vos pieds nus_ aux flam -
Ped. Ped.
p più f
yourfreez-ing feet!___ Oh, dream,_____ Oh, dream,_____
mes du sa - pin!___ Ré - vez,_____ rê - vez,_____
p
tre corde
p
cre - - -
Ped. Ped. Ped.
f
Sing-ers of E - rin,___ That the glo-rious time re - turn-eth a-gain of
Chan-teurs d'Ir - lan - de,___ Que les temps___ re - vien - dront des Hé - ros
- scen - - do
f
Ped.

cresc. - - - f
he - roes and kings! Oh, dream, Oh, dream, that
et des Rois! Rê - vez, rê - vez que
cresc.
Ped.
God com - mand - eth, And now the Cross, the Tre - foil and Harp
Dieu com - man - de, Et qu'il vous rend la Harpe et le Trè -
L.H.
Ped.
p
più f
to you He brings! Oh, dream, Oh, dream,
fle, et la Croix. Rê - vez, rê - vez,
R.H.
L.H.
p
mf

più f
Mar-tyrs of E - rin, That the day comes of glo - ry and eq - ui-
Mar-tyrs d'Ir-lan - de, Que le jour est ve - nu de gloi - re et dé - qui -
f
Ped.
f
cresc.
ty! Oh, dream, No - ël to you re - stor -
té! Rê - vez! Et que No - ël vous ren -
cresc.
ff
allarg.
eth The pow'r of your fore - fa - thers and Lib - er - ty!
de La for - ce des aï - eux a - vec la Li - ber - té!

MEMORIES OF YORE
(BRISES D' AUTREFOIS)

(Composed about 1896)

HENRI GAUTHIER-VILLARS
Translated by Alexander Bluess

GEORGES HUË
(1858-)

Moderato *(Modéré)*

PIANO

p

poco sfz

p

On the wall, gems of an-cient fab - rics Re - tain the sun-set's sump-tuous
Les é - tof - fes au mur ten - du - es S'al - lu - ment au so - leil cou -

p

dolciss. (très doux)

espress.

glow; And thy low voice re - calls a song, Me -
chant; Et ta voix douce est comme un chant Plein

sempre p

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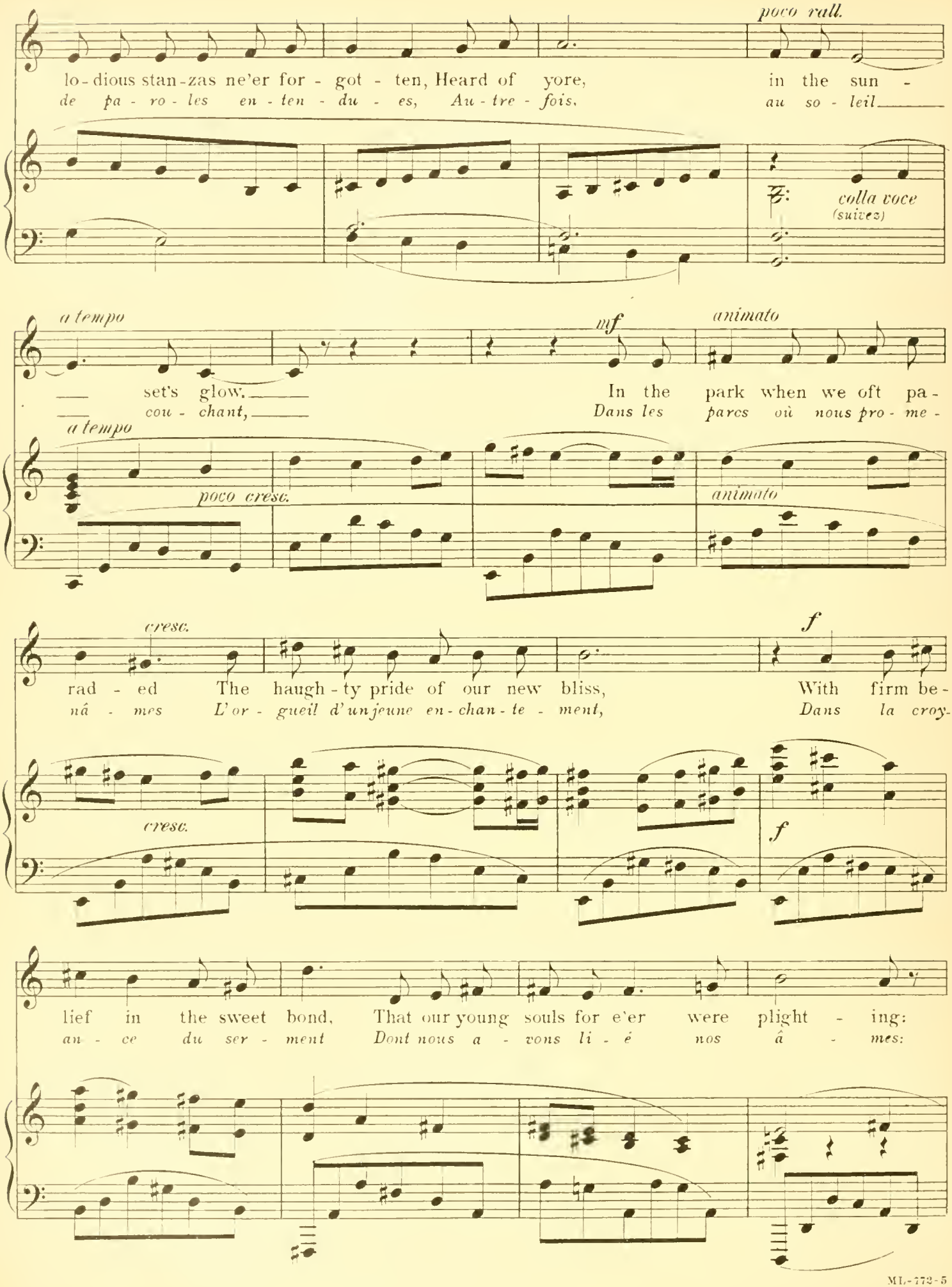
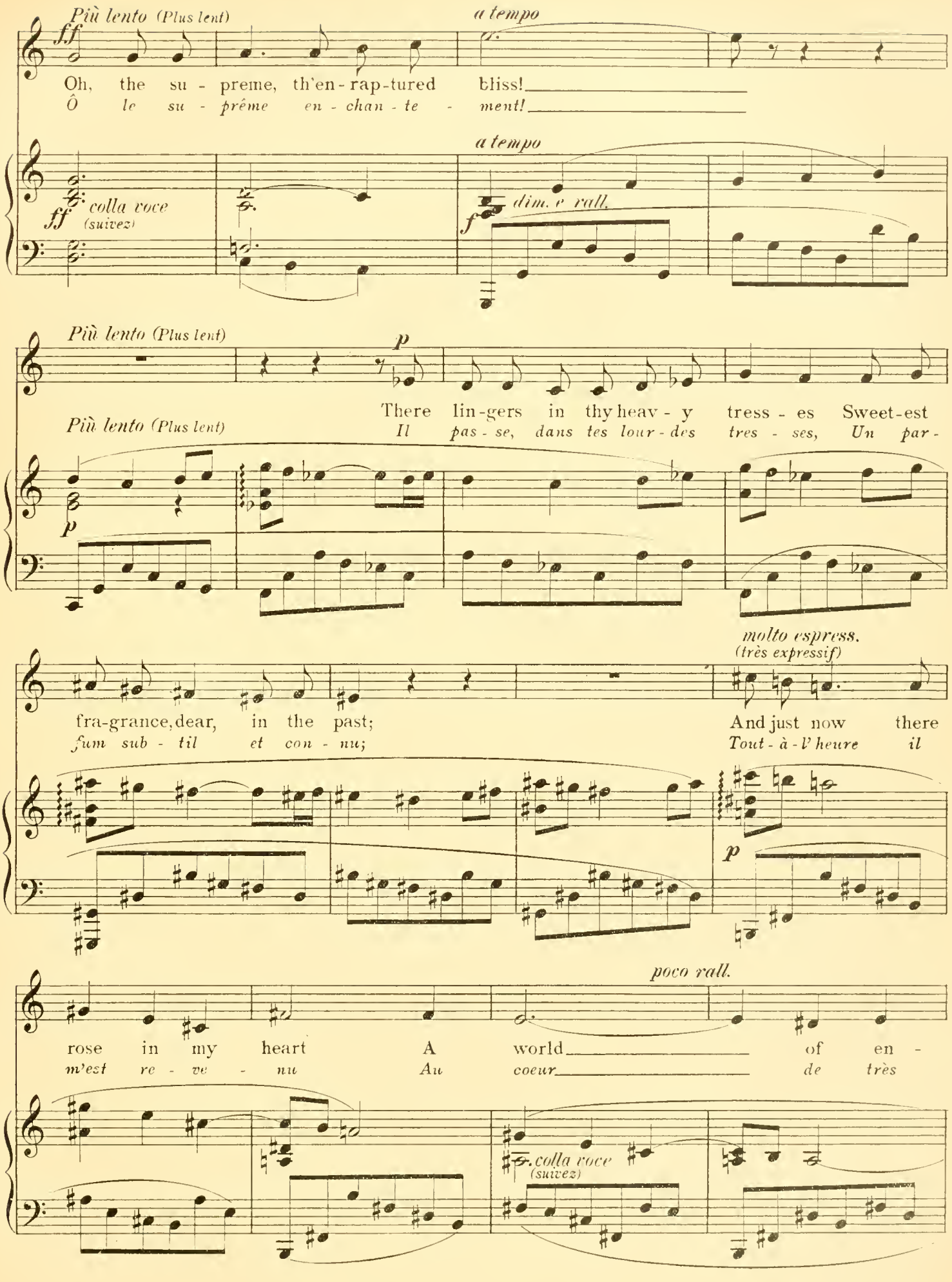
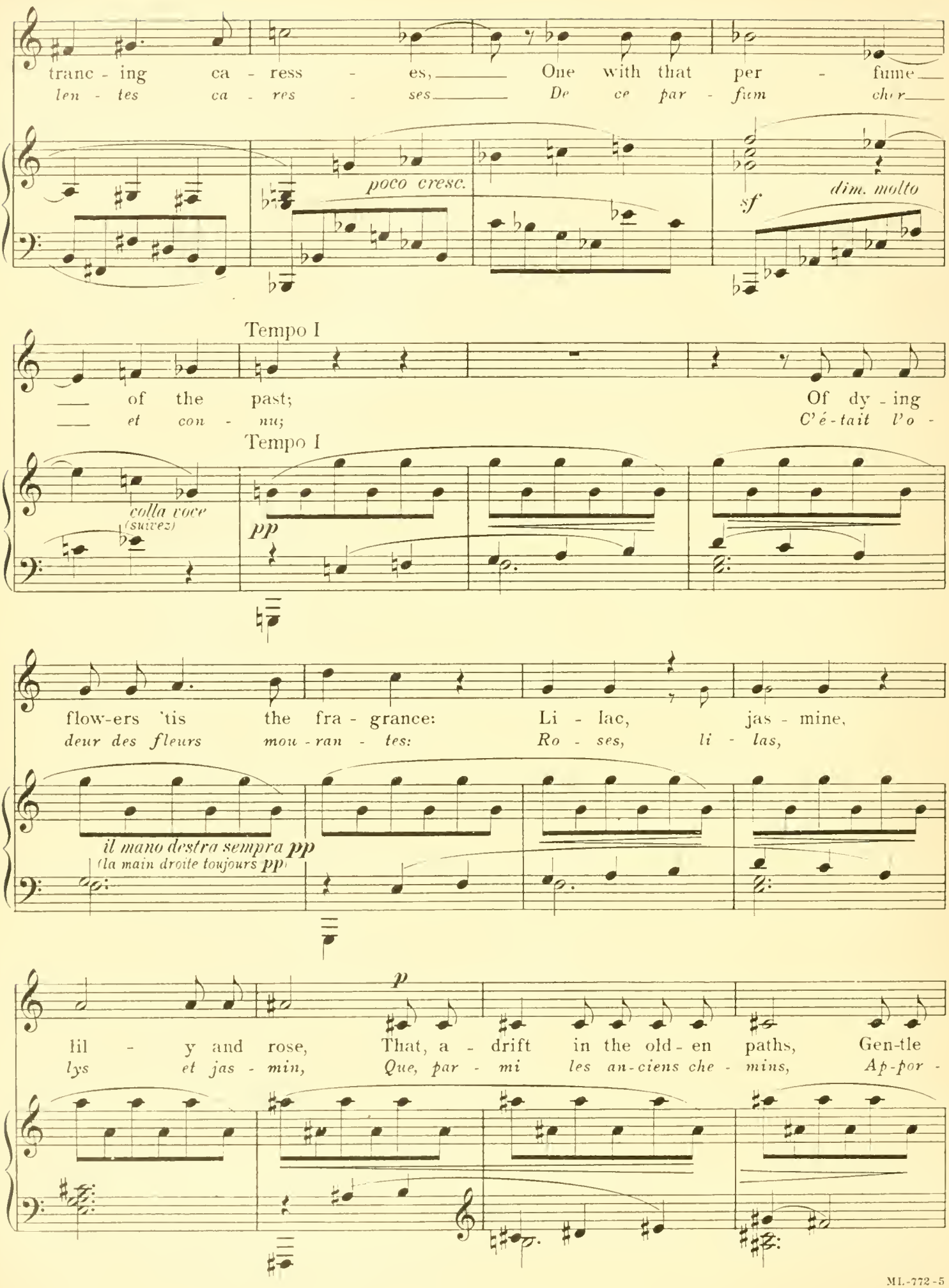
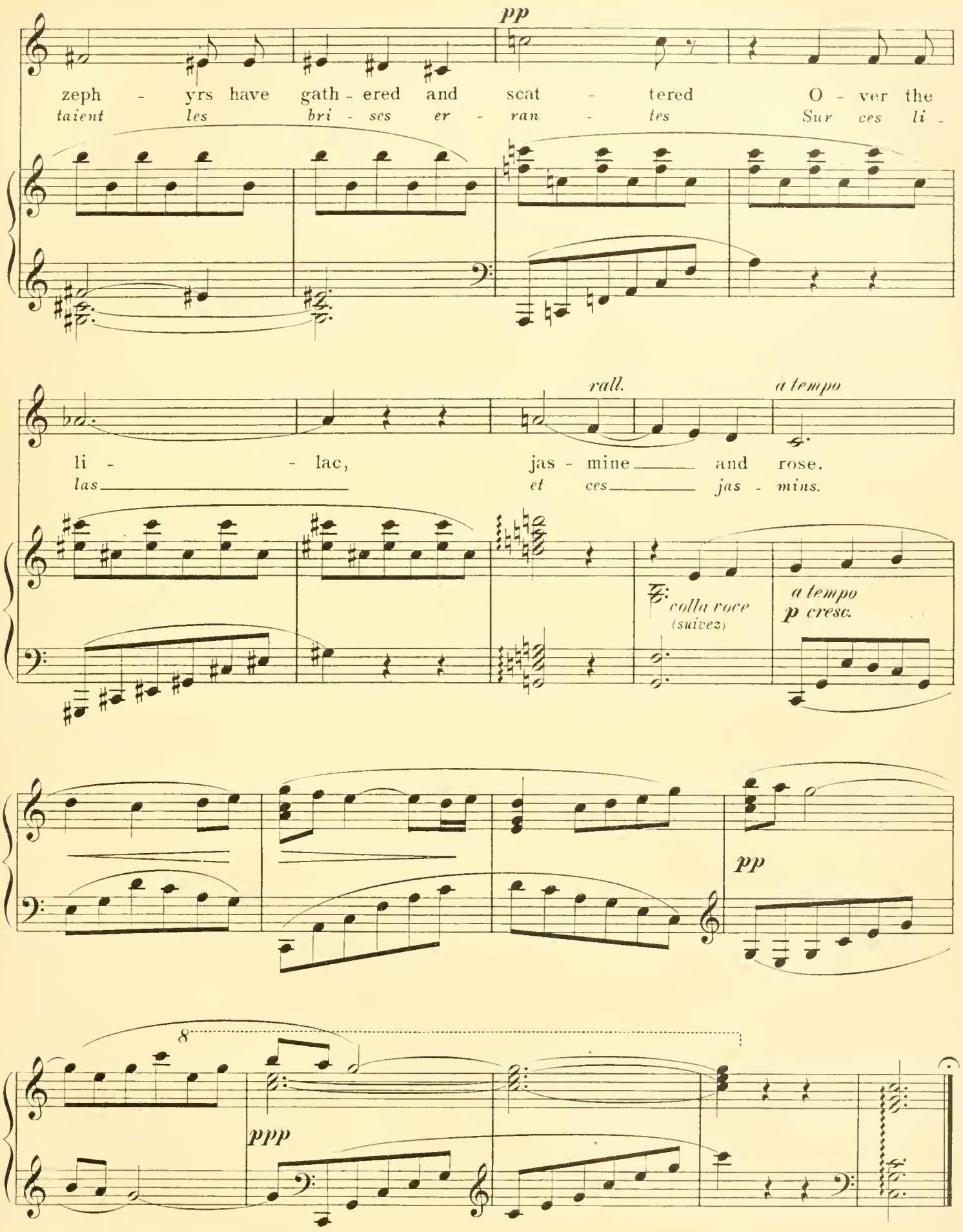

poco rall.
lo-dious stan-zas ne'er for-got-ten, Heard of yore,
de pa-ro-les en-ten-du-es, Au-tre-fois,
in the sun-
au so-leil
colla voce
(suivez)
a tempo
mf
animato
set's glow.
cou-chant,
In the park when we oft pa-
Dans les parcs où nous pro-me-
a tempo
poco cresc.
animato
cresc.
f
rad-ed The haugh-ty pride of our new bliss,
nâ-mes L'or-gueil d'un jeune en-chan-te-ment,
With firm be-
Dans la croy-
cresc.
f
lief in the sweet bond, That our young souls for e'er were plight-ing:
an-ce du ser-ment Dont nous a-vons li-é nos â-mes:


Più lento (Plus lent)
a tempo
ff
Oh, the su - preme, th'en - rap - tured bliss!
Ô le su - prême en - chan - te - ment!
a tempo
ff colla voce (suivez)
dim. e rall.
f
Più lento (Plus lent)
p
There lin - gers in thy heav - y tress - es Sweet - est
Più lento (Plus lent)
Il pas - se, dans tes lour - des tres - ses, Un par -
p
molto espress. (très expressif)
fra - grance, dear, in the past;
And just now there
fum sub - til et con - nu;
Tout - à - l'heure il
p
poco rall.
rose in my heart A world of en -
m'est re - ve - nu Au coeur de très
colla voce (suivez)


tranc - ing ca - ress - es, One with that per - fume
len - tes ca - res - ses De ce par - fum cher
poco cresc.
sf
dim. molto
Tempo I
of the past; Of dy - ing
et con - nu; C'é - tait l'o -
Tempo I
colla voce
(suivez)
pp
flow-ers 'tis the fra - grance: Li - lac, jas - mine,
deur des fleurs mou - ran - tes: Ro - ses, li - las,
il mano destra sempra pp
(la main droite toujours pp)
p
lil - y and rose, That, a - drift in the old - en paths, Gen-tle
lys et jas - min, Que, par - mi les an-ciens che - mins, Ap-por -

pp
zeph - yrs have gath - ered and scat - tered O - ver the
taient les bri - ses er - ran - tes Sur ces li -
rall.
a tempo
li - - lac, jas - mine and rose.
las et ces jas - mins.
colla voce
(suivez)
a tempo
p cresc.
pp
8
ppp

à Madame Brunet-Lafleur

MADRIGAL

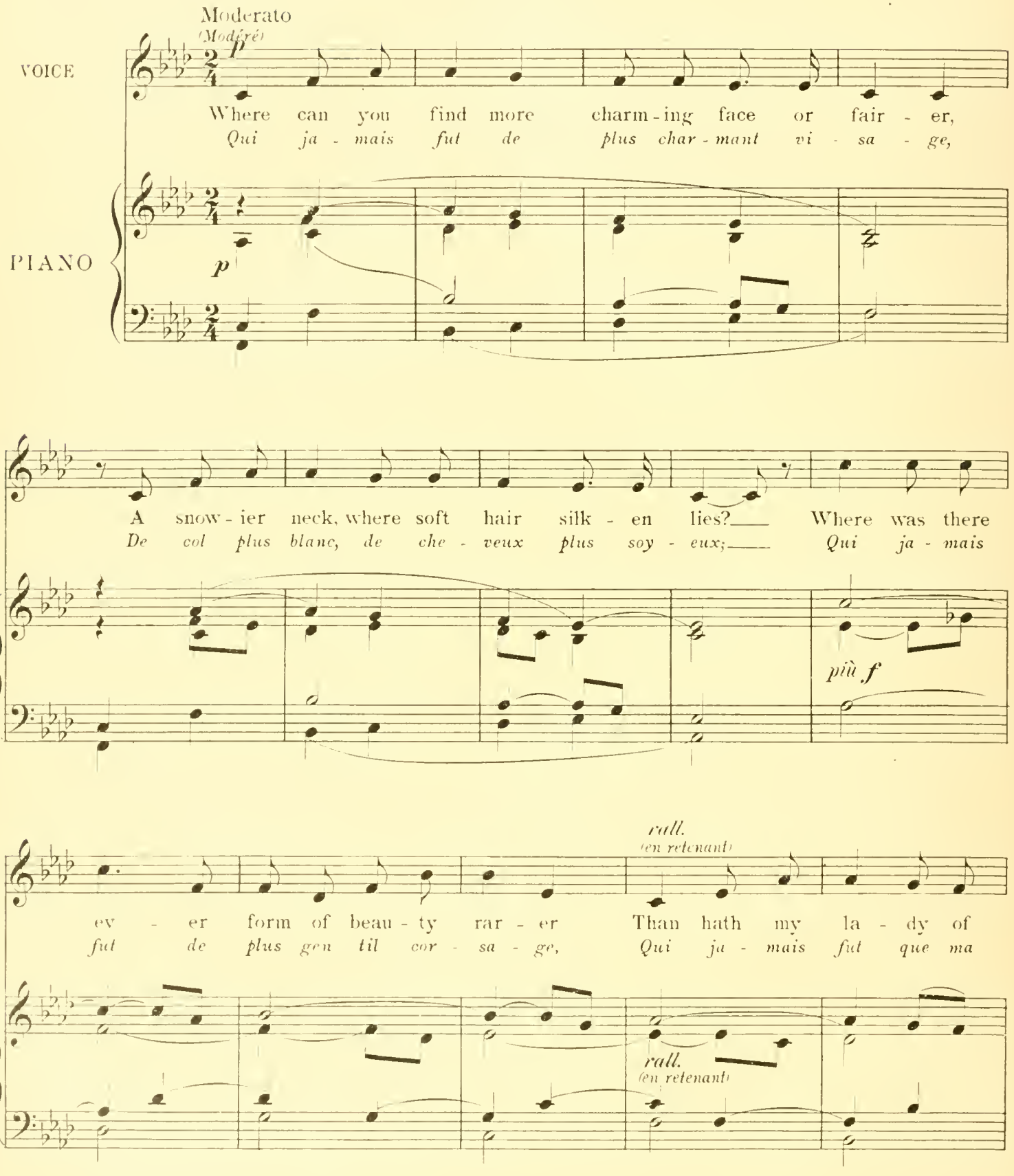
(MADRIGAL)

DANS LE STYLE ANCIEN

(In the old manner)

ROBERT de BONNIÈRES
Translated by Isabella G. Parker

(Composed in 1871-'73)
(Original Key, A minor)

VINCENT D'INDY, Op.4
(1852-)

Moderato
(Modéré)
VOICE
PIANO
Where can you find more charm-ing face or fair - er,
Qui ja - mais fut de plus char - mant vi - sa - ge,
A snow - ier neck, where soft hair silk - en lies?
De col plus blanc, de che - veux plus soy - eux;
Where was there
Qui ja - mais
più f
rall.
(en retenant)
ev - er form of beau - ty rar - er
fut de plus gen til cor - sa - ge,
Than hath my la - dy of
Qui ja - mais fut que ma
rall.
(en retenant)

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love - li - est eyes!
Dame aux doux yeux!

espress.

a tempo

Where can you find lips more sweet, ev-er smil - ing, Un - to whose
Qui ja - mais eut lè - vres plus sou-ri - an - tes, Qui sou - ri -

a tempo

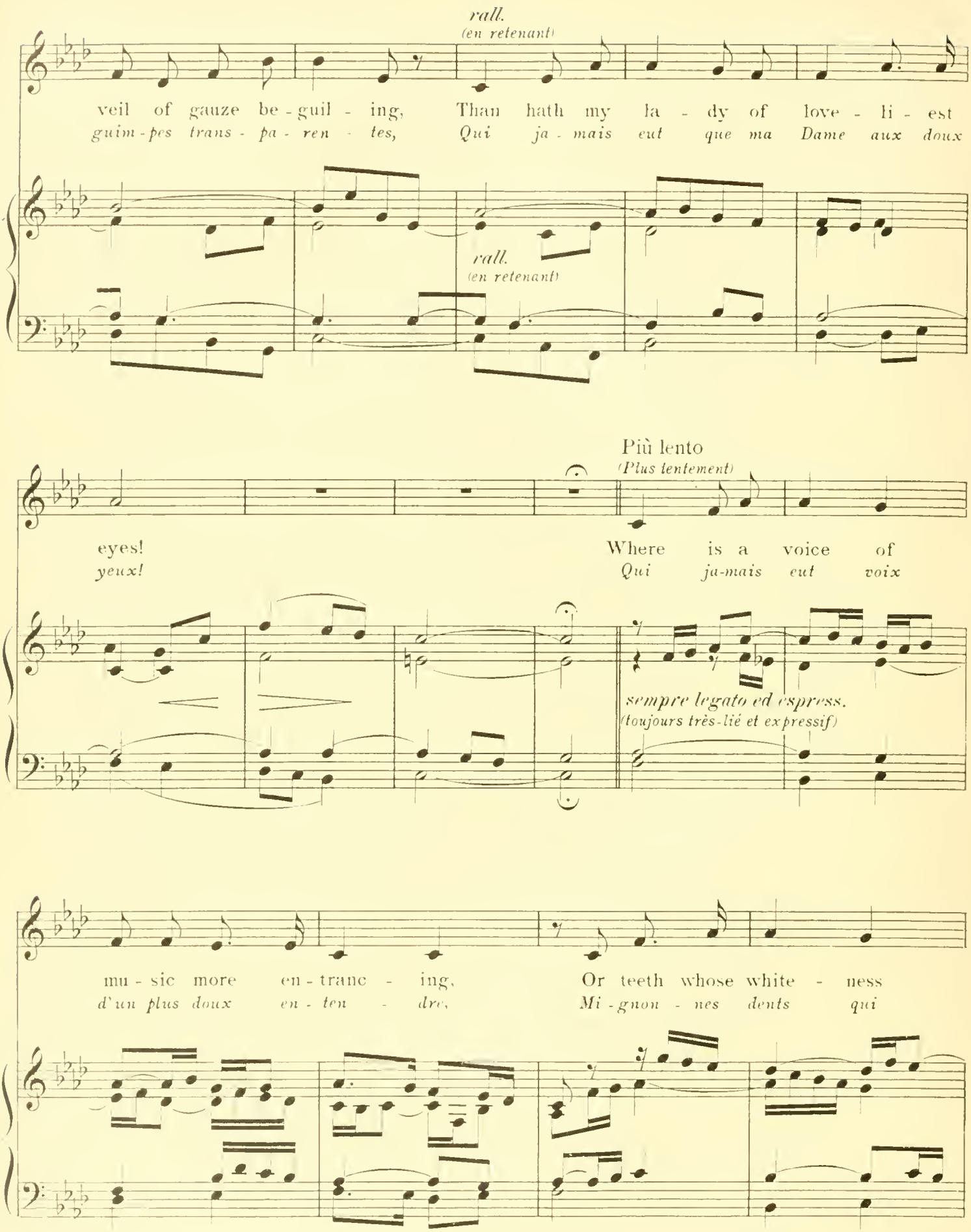
a)

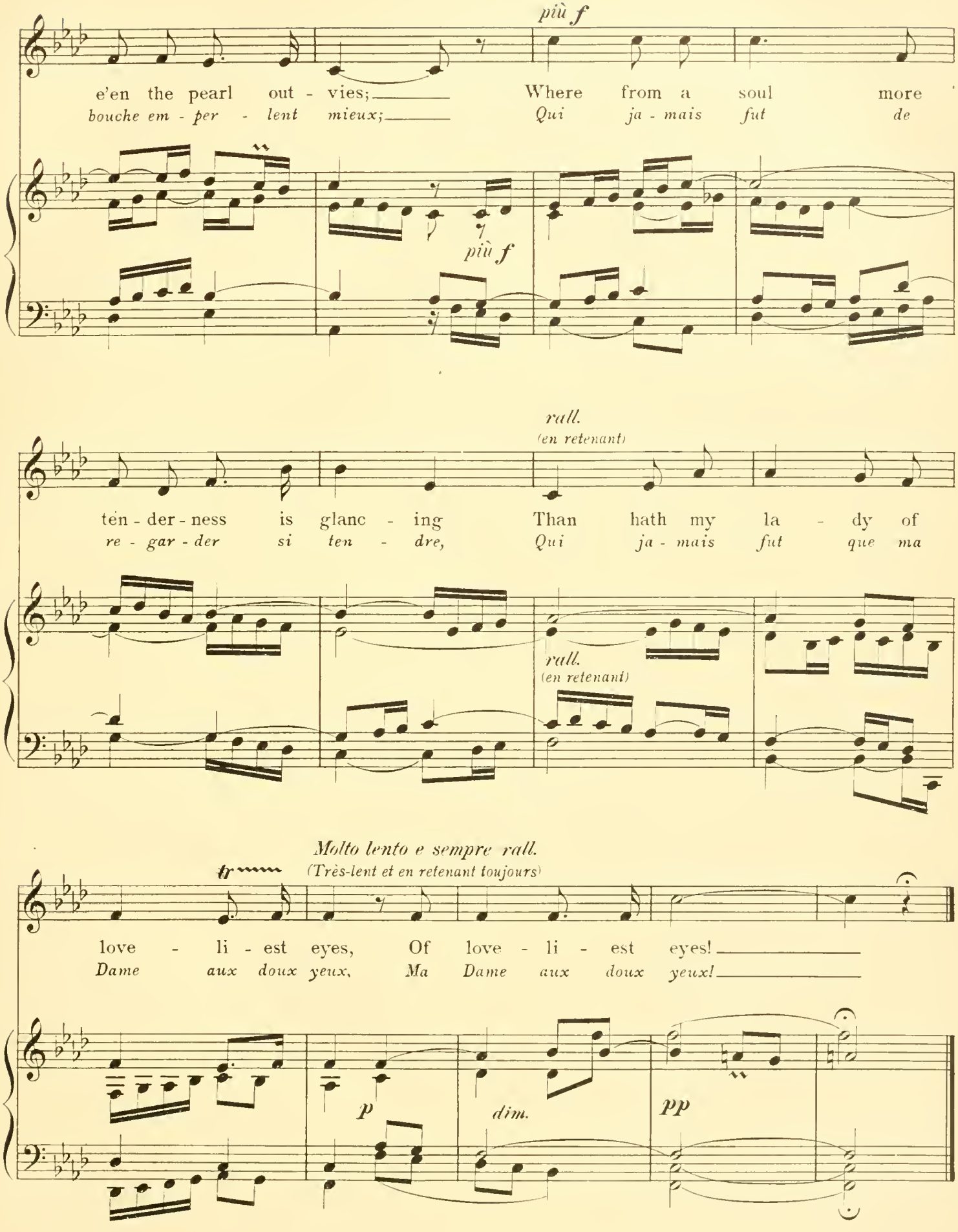
e molto legato
p (et très-lié)

smil - ing the fond heart re - plies, Or breast more chaste, 'neath
ant ren - dit coeur plus joy - eux, Plus cha - ste sein sous

molto sostenuto
(très soutenu

a)


rall.
(en retenant)
veil of gauze be - guil - ing, Than hath my la - dy of love - li - est
guim - pes trans - pa - ren - tes, Qui ja - mais eut que ma Dame aux doux
rall.
(en retenant)
Più lento
(Plus lentement)
eyes! Where is a voice of
yeux! Qui ja-mais eut voix
sempre legato ed espress.
(toujours très-lié et expressif)
mu - sic more en - tranc - ing, Or teeth whose white - ness
d'un plus doux en - ten - dre, Mi - gnon - nes dents qui


più f
e'en the pearl out - vies;
Where from a soul more
bouche em - per - lent mieux;
Qui ja - mais fut de
più f
rall.
(en retenant)
ten - der - ness is glanc - ing
Than hath my la - dy of
re - gar - der si ten - dre,
Qui ja - mais fut que ma
rall.
(en retenant)
Molto lento e sempre rall.
(Très-lent et en retenant toujours)
tr
love - li - est eyes, Of love - li - est eyes!
Dame aux doux yeux, Ma Dame aux doux yeux!
p
dim.
pp

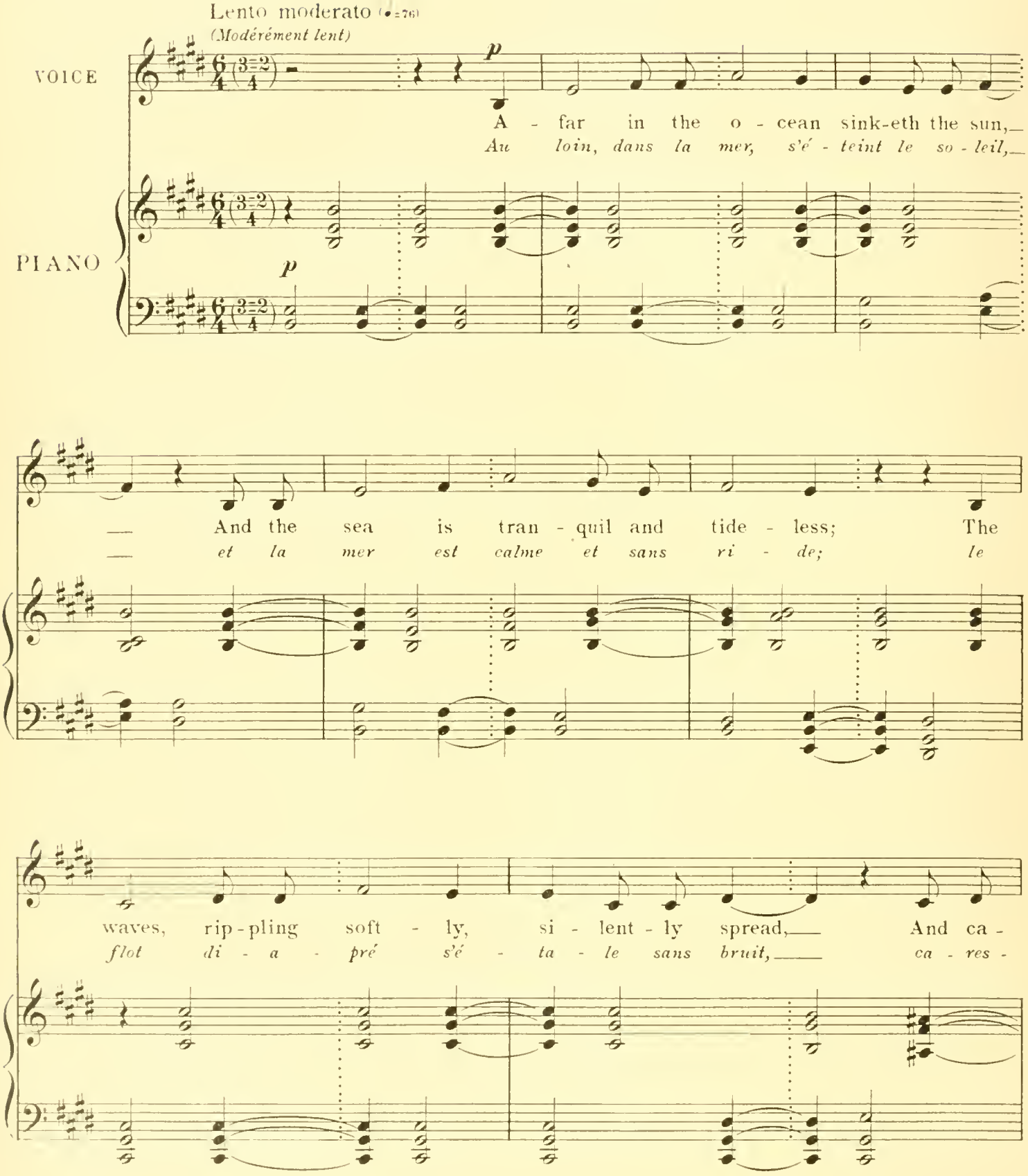
à X.

A SEA SONG
(LIED MARITIME)

(Original Key, G)

(Composed in 1896)

VINCENT D'INDY
Translated by Isabella G. Parker

VINCENT D'INDY
(1852-)

Lento moderato (♩=76)
(Modérément lent)
VOICE
PIANO
p
A - far in the o - cean sink-eth the sun,
Au loin, dans la mer, s'é - teint le so - leil,
And the sea is tran - quil and tide - less; The
et la mer est calme et sans ri - de; le
waves, rip - pling soft - ly, si - lent - ly spread, And ca -
flot di - a - pré s'é - ta - le sans bruit, ca - res -

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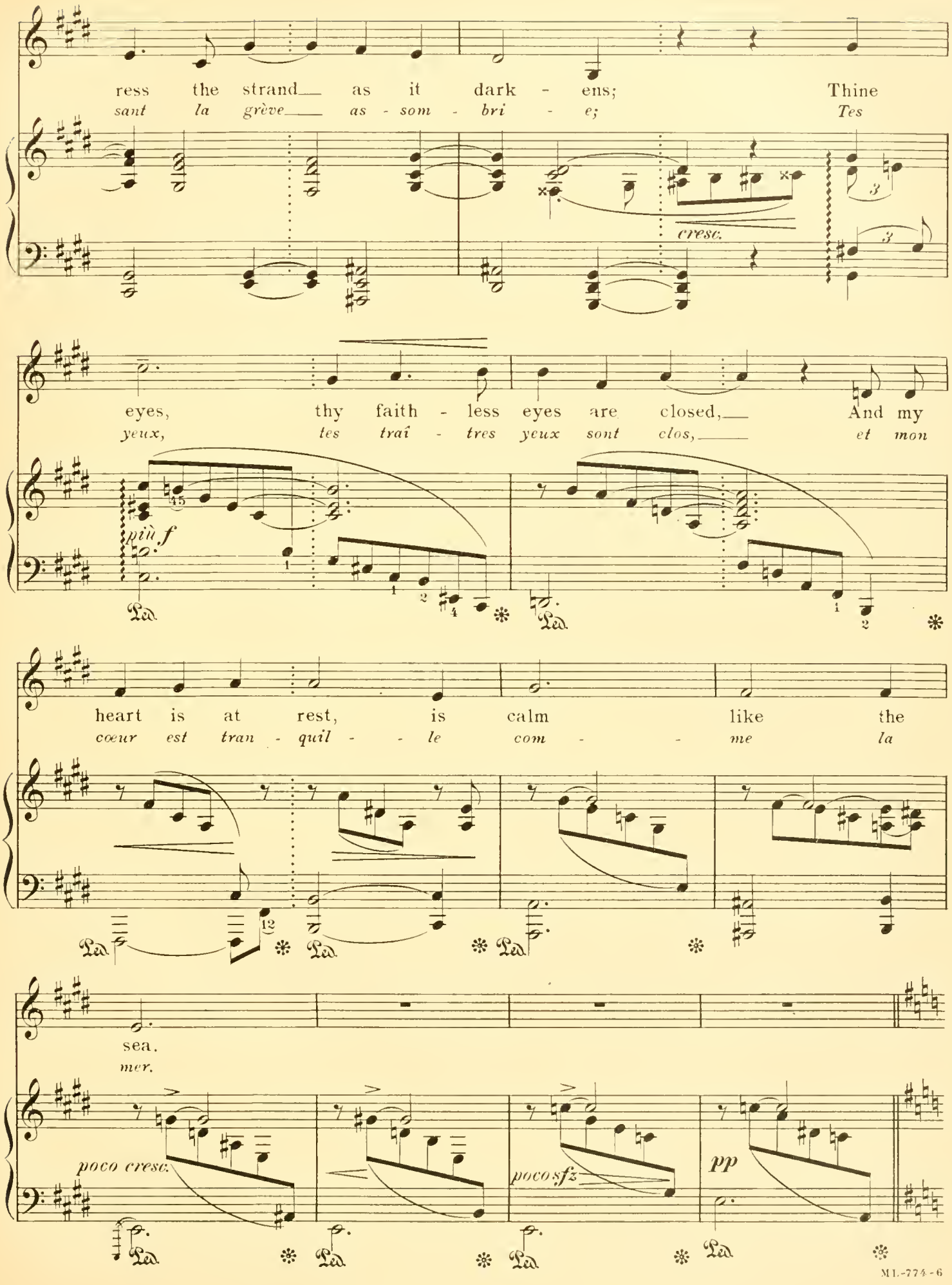
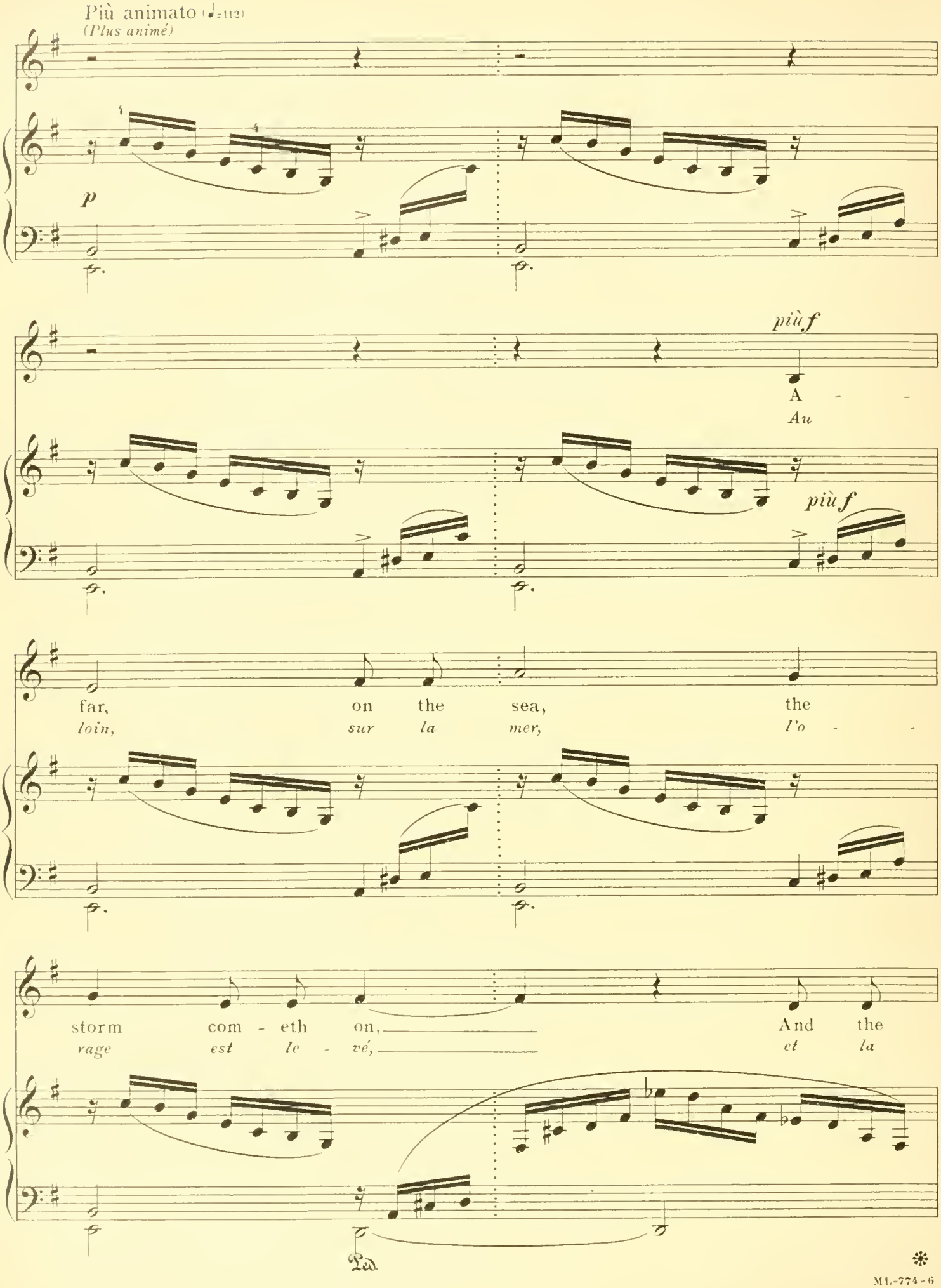
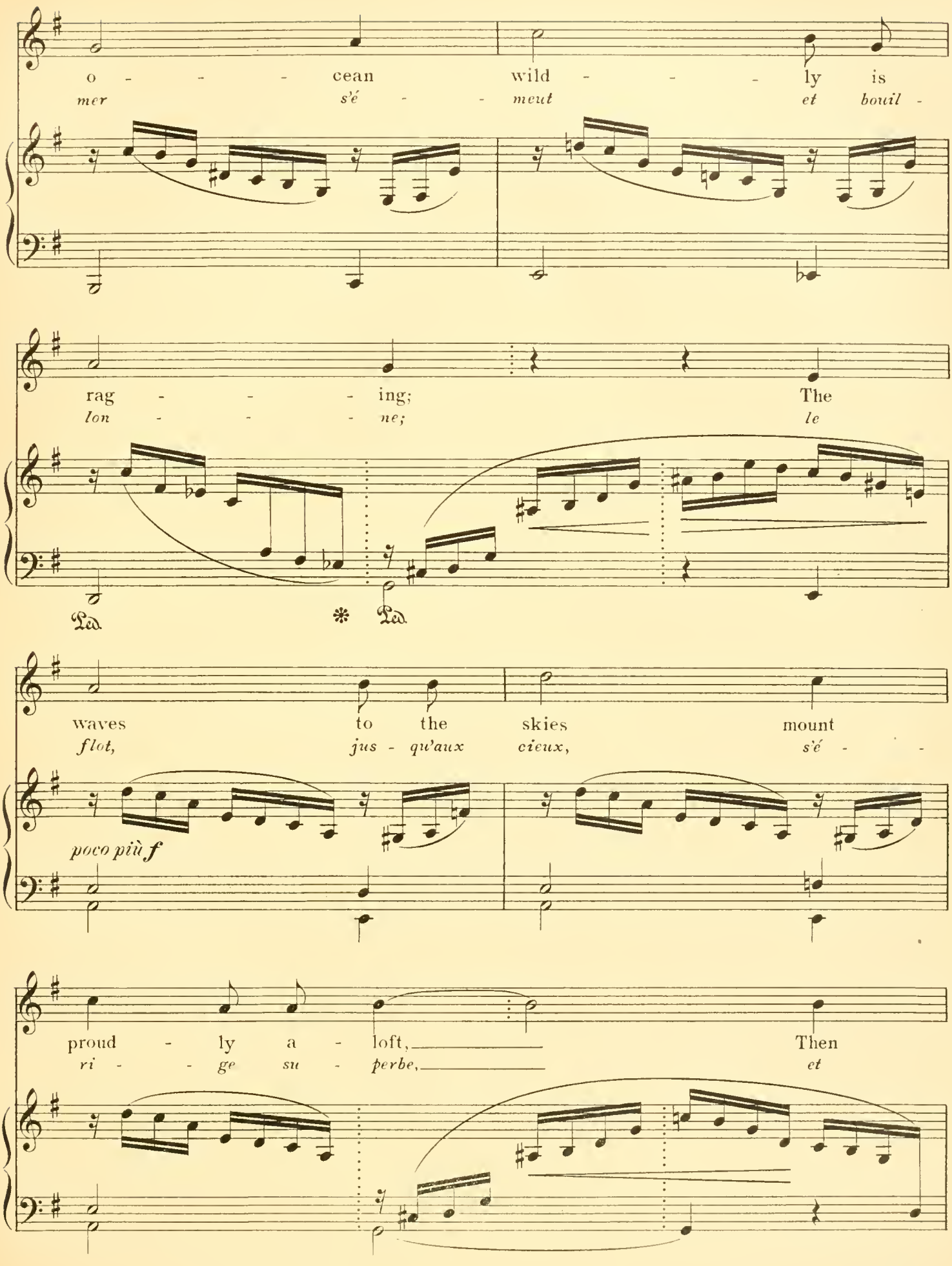
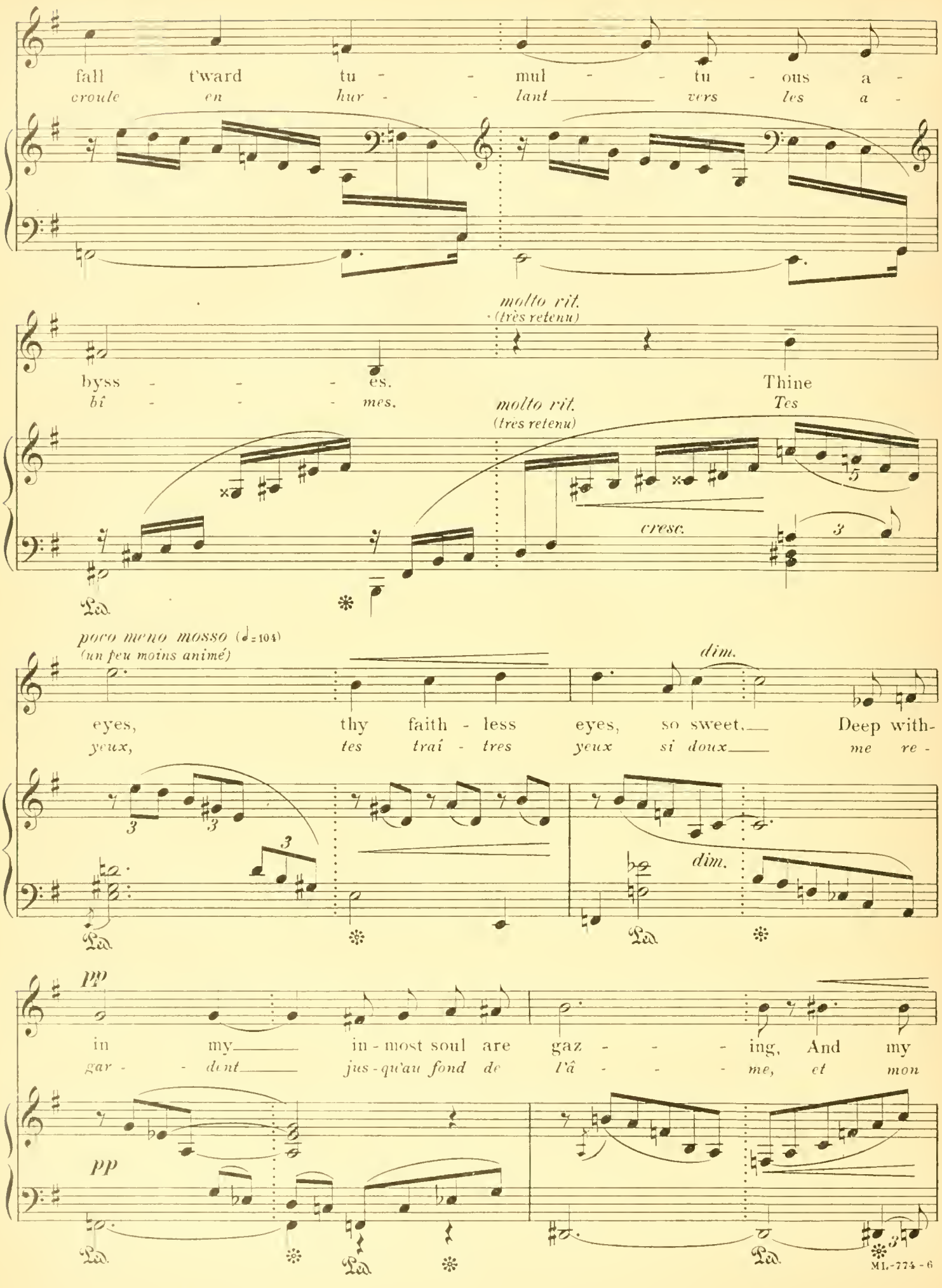
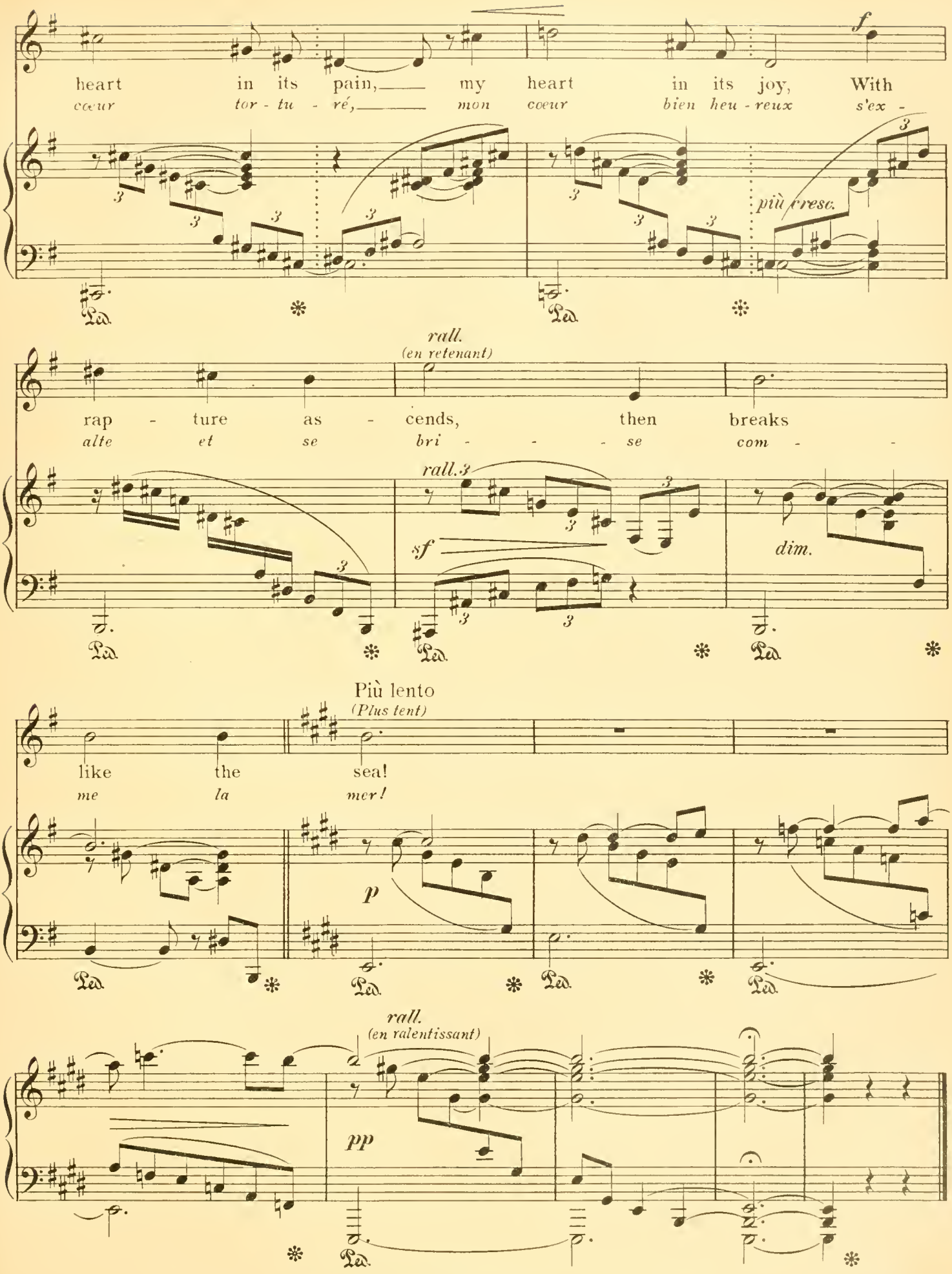

ress the strand as it dark - ens; Thine
sant la grève as - som - bri - e; Tes
cresc.
eyes, thy faith - less eyes are closed, And my
yeux, tes traî - tres yeux sont clos, et mon
più f
heart is at rest, is calm like the
cœur est tran - quil - le com - me la
sea.
mer.
poco cresc.
poco sfz
pp
Ped.
ML-774-6

Più animato (♩=112)
(Plus animé)
p
più f
A - -
Au
più f
far, on the sea, the
loin, sur la mer, l'o - -
storm com - eth on,
rage est le - vé,
And the
et la
Ped.

o - - - - cean wild - - - - ly is
mer s'é - - - meut et bouil -
rag - - - - ing; The
lon - - - - ne; le
Ped. * Ped.
waves to the skies mount
flot, jus - qu'aux cieux, s'é - - -
poco più f
proud - ly a - loft, Then
ri - - - ge su - perbe, et

fall t'ward tu - - mul - - tu - ous a -
croule en hur - - lant vers les a -
molto rit.
(très retenu)
byss - - - es.
bî - - - mes.
Thine
Tes
molto rit.
(très retenu)
cresc.
poco meno mosso (♩=104)
(un peu moins animé)
dim.
eyes, thy faith - less eyes, so sweet, Deep with-
yeux, tes trai - tres yeux si doux me re -
dim.
pp
in my in - most soul are gaz - - - ing, And my
gar - - dant jus-qu'au fond de l'â - - - me, et mon
pp

heart in its pain, my heart in its joy, With
cœur tor - tu - ré, mon cœur bien heu - reux s'ex -
f
più cresc.
rall.
(en retenant)
rap - ture as - cends, then breaks
alte et se bri - - - se com -
rall.
sf
dim.
Più lento
(Plus tent)
like the sea!
me la mer!
p
rall.
(en ralentissant)
pp

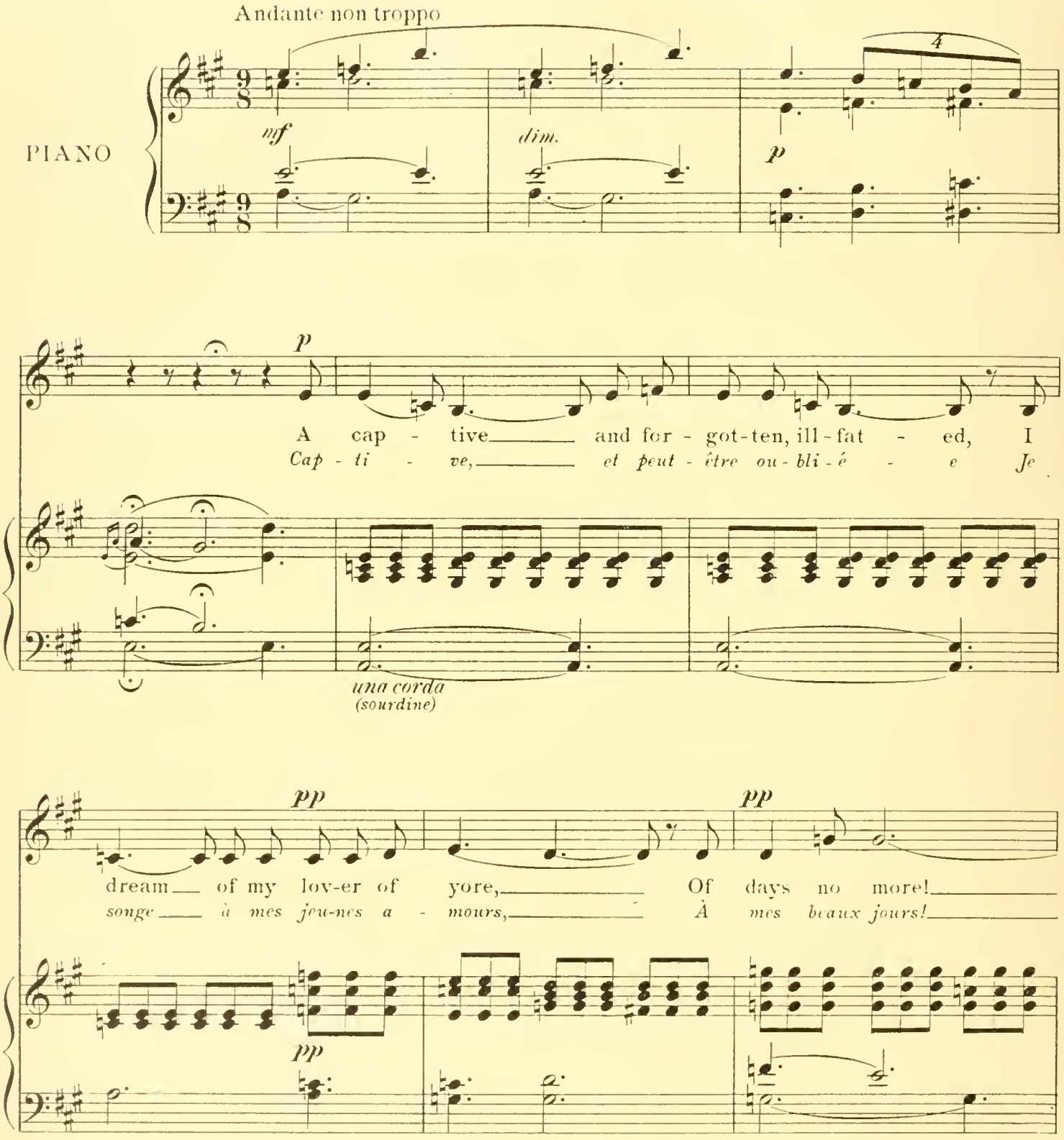
à Madame Julie Lalo

THE CAPTIVE

(L' ESCLAVE)

(Composed about 1872)

THÉOPHILE GAUTIER (1811-1872)
Translated by Nathan Haskell Dole

EDOUARD LALO
(1823-1892)

Andante non troppo
PIANO
mf
dim.
p
4
p
A cap - tive and for - got-ten, ill-fat - ed, I
Cap - ti - ve, et peut - être ou - bli - é - e Je
una corda
(sourdine)
pp
pp
dream of my lov-er of yore, Of days no more!
songe à mes jeu-nes a - mours, À mes beaux jours!
pp

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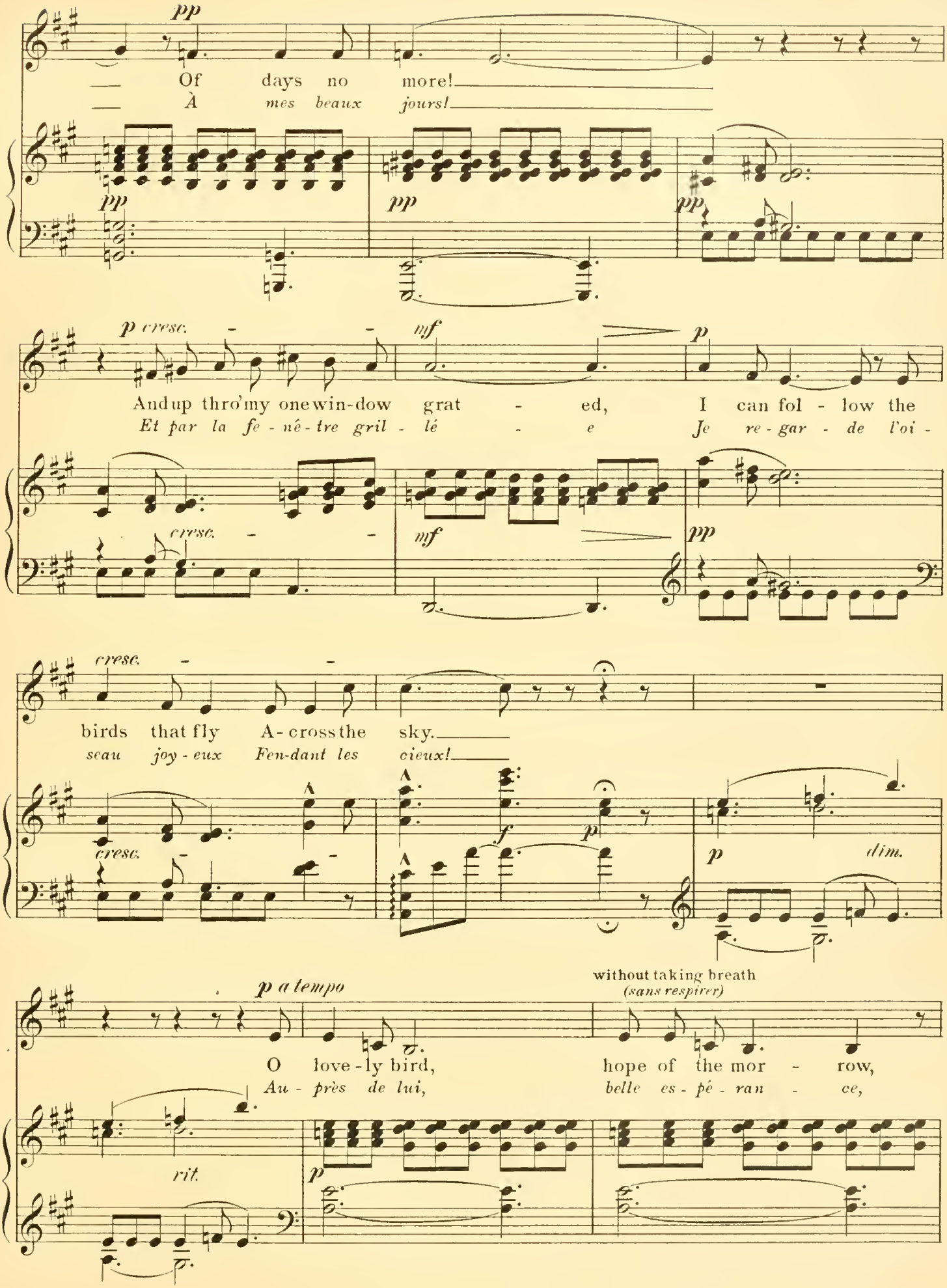
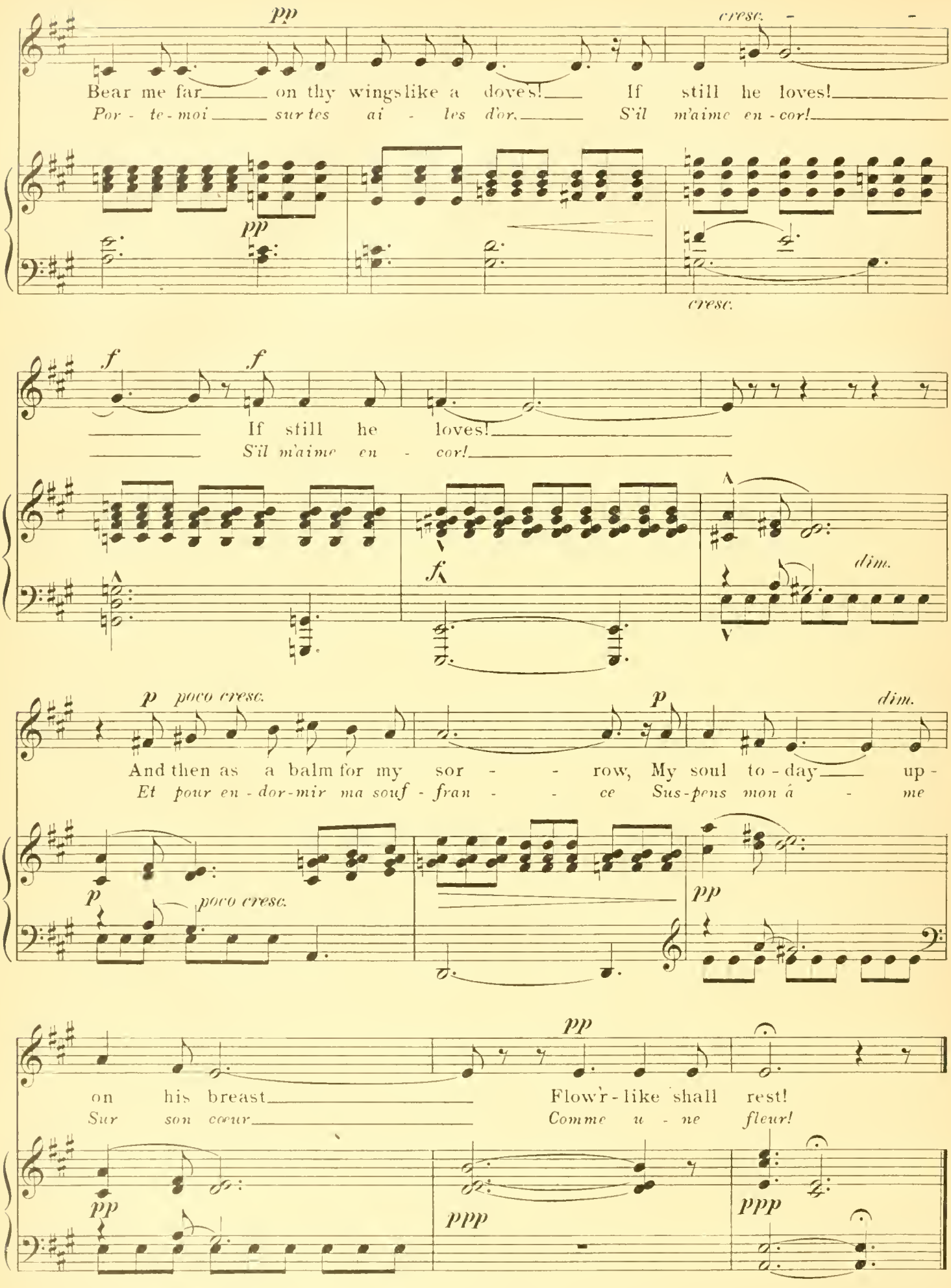

pp
Of days no more!
À mes beaux jours!
pp
pp
pp
p cresc.
mf
p
And up thro' my one win-dow grat - ed, I can fol - low the
Et par la fe - né - tre gril - lé - e Je re - gar - de l'oi -
cresc.
mf
pp
cresc.
birds that fly A-cross the sky.
seau joy - eux Fen-dant les cieux!
cresc.
f
p
p
dim.
p a tempo
without taking breath
(sans respirer)
O love - ly bird, hope of the mor - row,
Au - près de lui, belle es - pé - ran - ce,
rit.
p

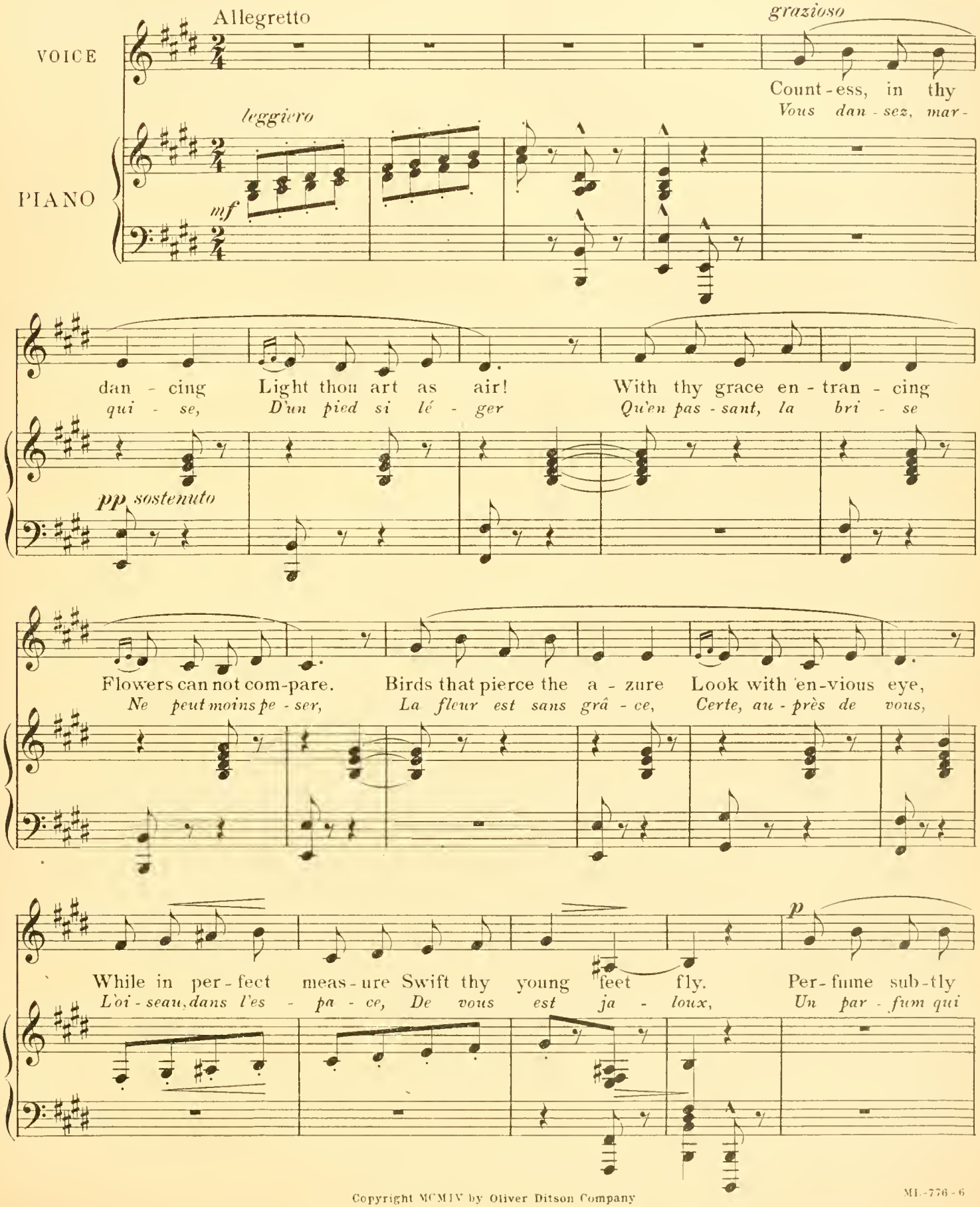

pp
cresc.
Bear me far on thy wings like a dove's! If still he loves!
Por - te - moi sur tes ai - les d'or, S'il m'aime en - cor!
pp
cresc.
f
f
If still he loves!
S'il m'aime en - cor!
fz
dim.
p poco cresc.
p
dim.
And then as a balm for my sor - - row, My soul to - day up -
Et pour en - dor - mir ma souf - fran - - ce Sus - pens mon â - me
p poco cresc.
pp
pp
on his breast Flow'r - like shall rest!
Sur son cœur Comme u - ne fleur!
pp
ppp
ppp

COUNTESS, IN THY DANCING

(VOUS DANSEZ, MARQUISE)

GAVOTTE DES MATHURINS

EUGÈNE BAZOT
Translated by Nathan Haskell Dole

GASTON LEMAIRE
(1854-)

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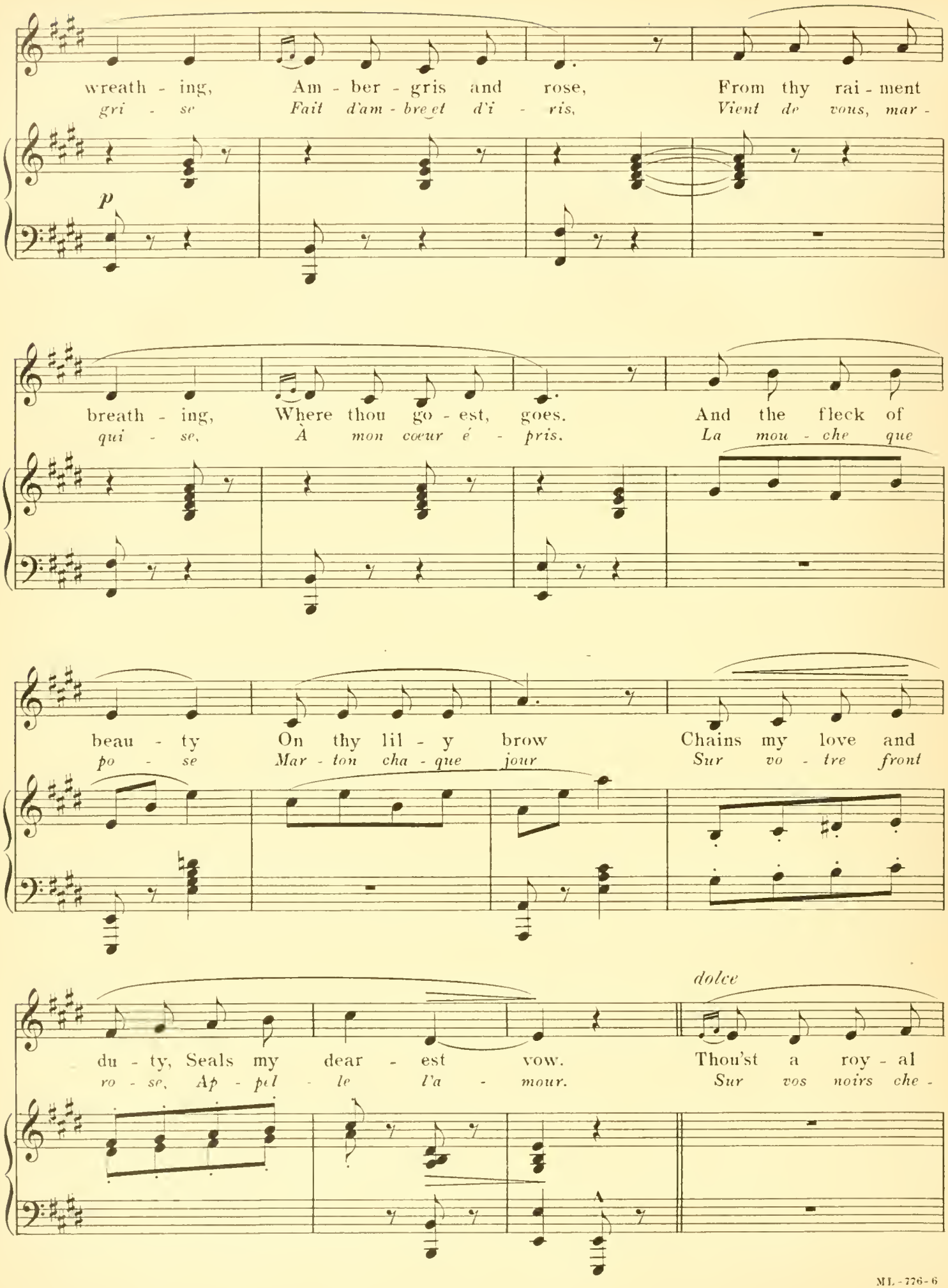
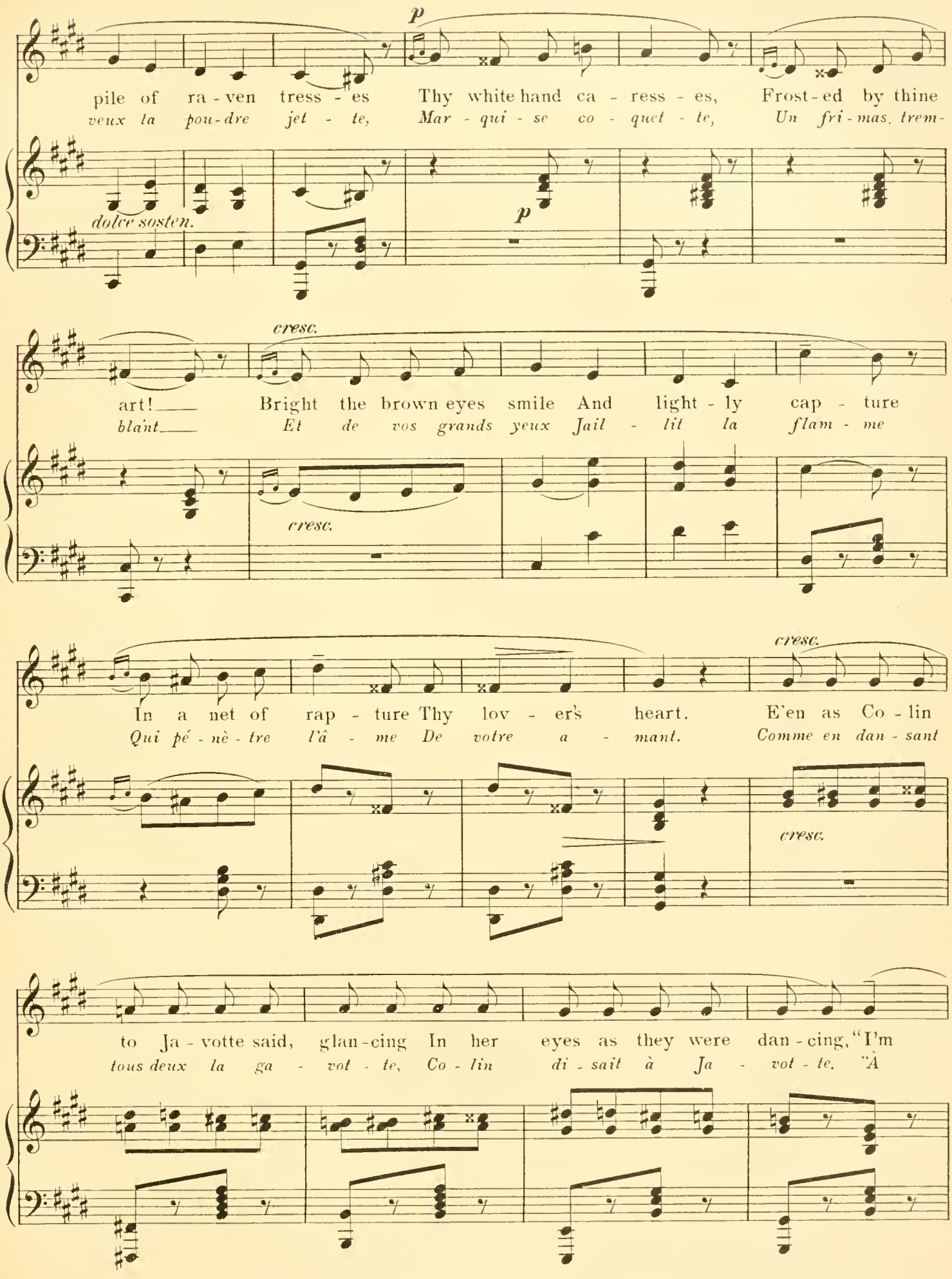
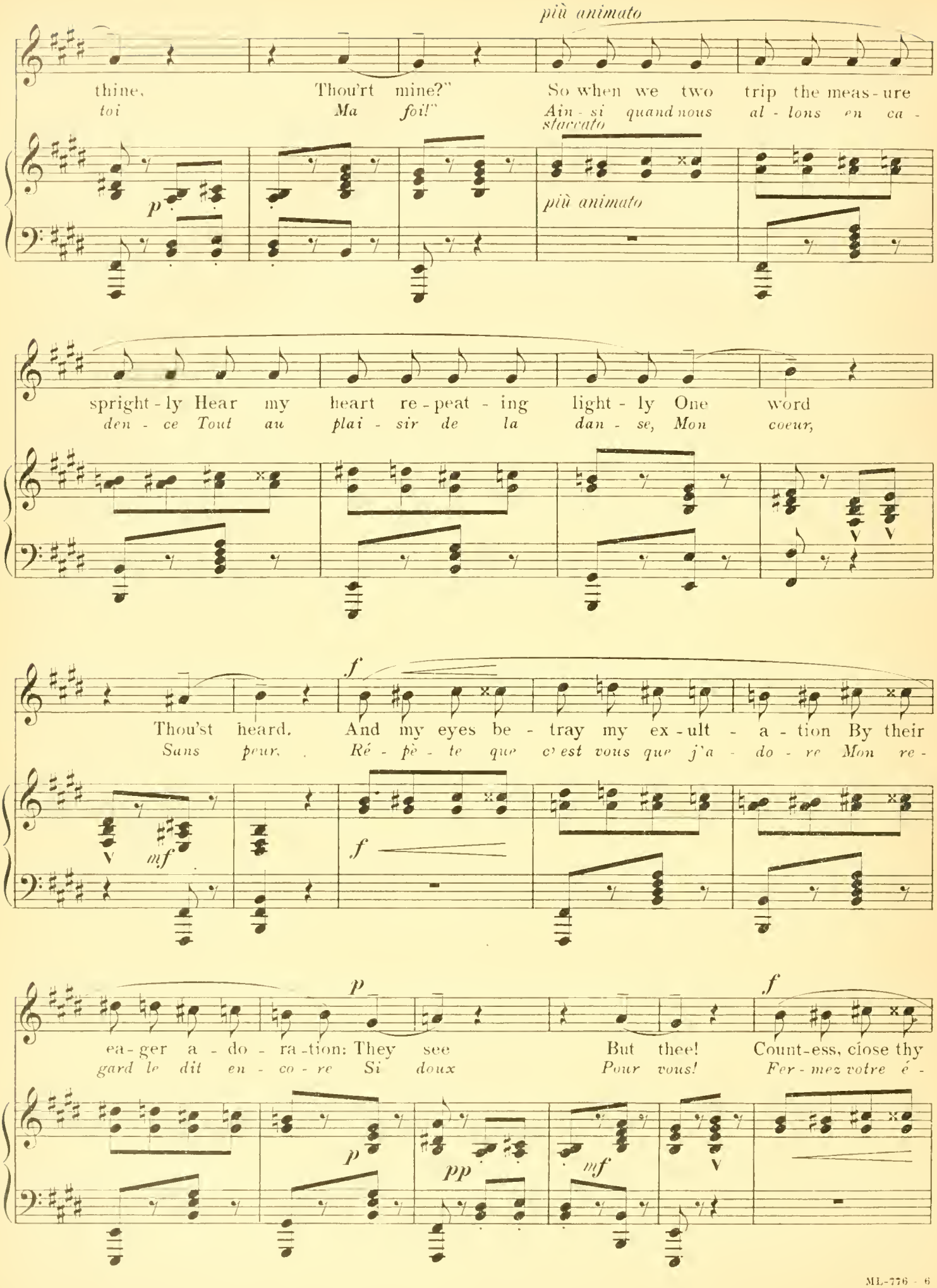
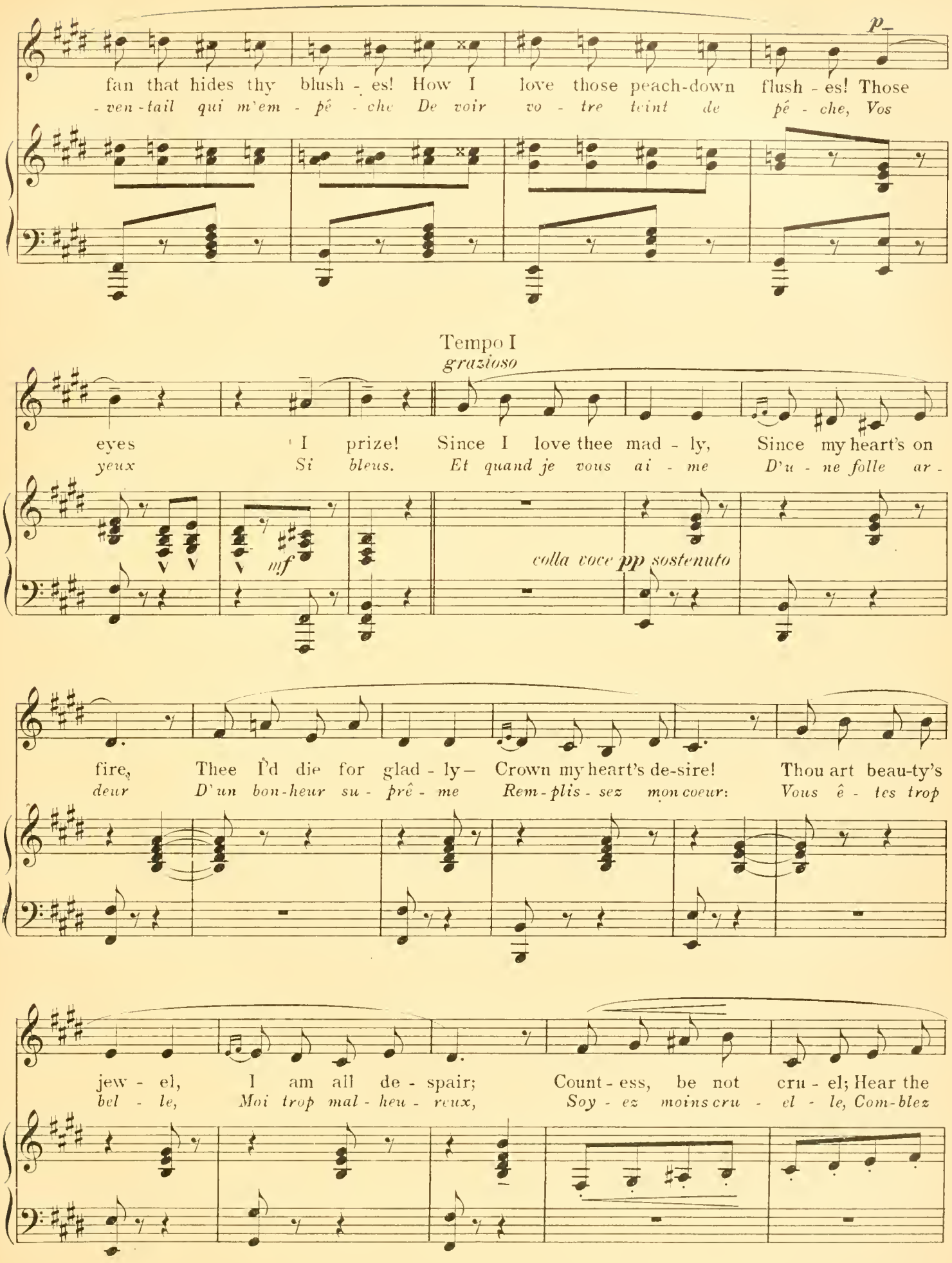
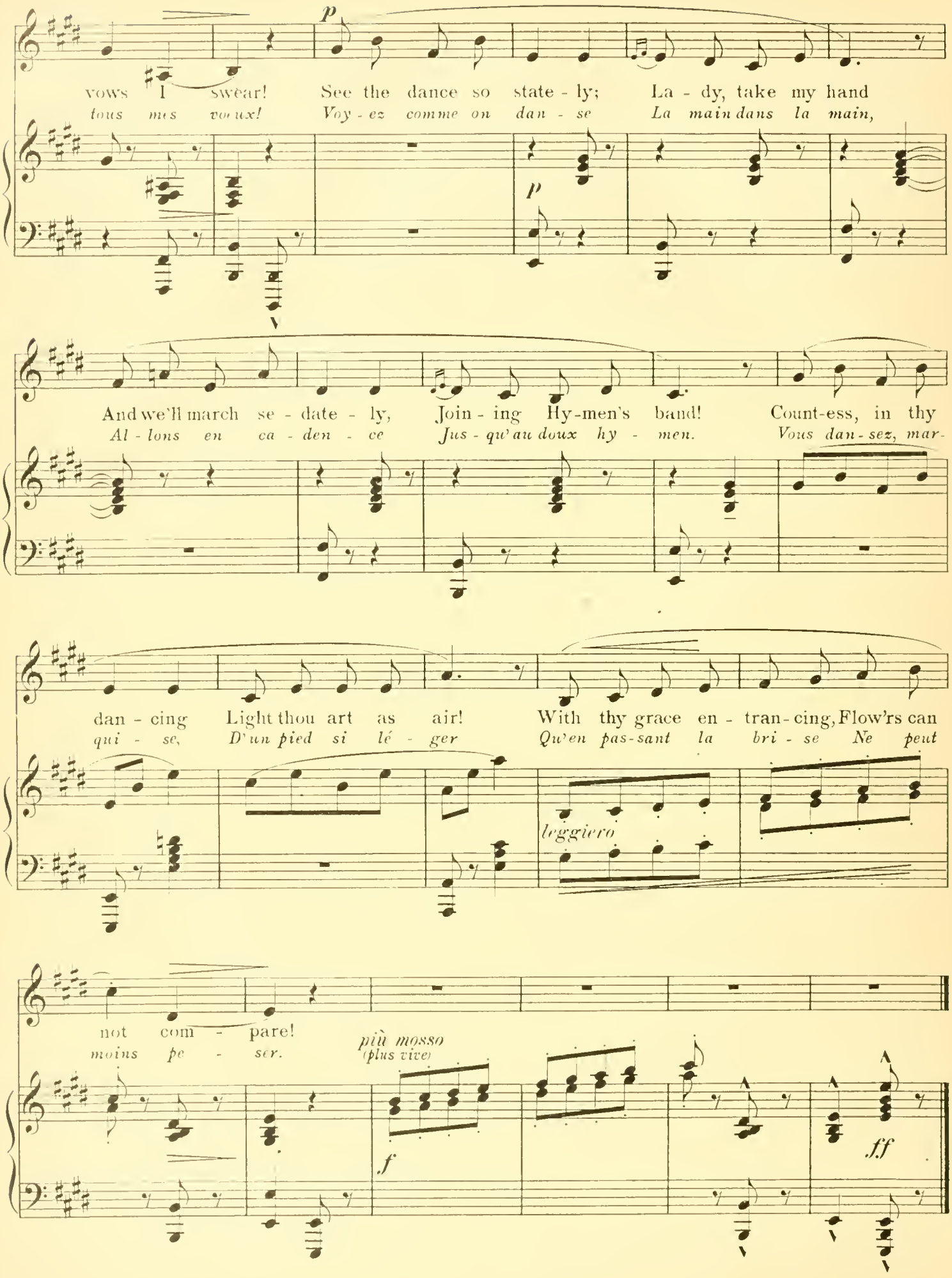

wreath - ing, Am - ber - gris and rose, From thy rai - ment
gri - se Fait d'am - bre et d'i - ris, Vient de vous, mar -
p
breath - ing, Where thou go - est, goes. And the fleck of
qui - se, À mon cœur é - pris. La mou - che que
beau - ty On thy lil - y brow Chains my love and
po - se Mar - ton cha - que jour Sur vo - tre front
dolce
du - ty, Seals my dear - est vow. Thou'st a roy - al
ro - se, Ap - pi - le l'a - mour. Sur vos noirs che -


p
pile of ra - ven tress - es Thy white hand ca - ress - es, Frost-ed by thine
veux la pou-dre jet - te, Mar - qui - se co - quet - te, Un fri-mas, trem-
dolce sosten.
p
cresc.
art! Bright the brown eyes smile And light - ly cap - ture
blant Et de vos grands yeux Jail - lit la flam - me
cresc.
cresc.
In a net of rap - ture Thy lov - er's heart. E'en as Co - lin
Qui pé - nè - tre l'â - me De votre a - mant. Comme en dan - sant
cresc.
to Ja - votte said, glan-cing In her eyes as they were dan - cing, "I'm
tous deux la ga - vot - te, Co - lin di - sait à Ja - vot - te. "À

più animato
thine. Thou'rt mine?" So when we two trip the meas-ure
toi Ma foi!" Ain-si quand nous al-lons en ca-
staccato
più animato
p
spright-ly Hear my heart re-peat-ing light-ly One word
den-ce Tout au plai-sir de la dan-se, Mon coeur,
f
Thou'st heard. And my eyes be-tray my ex-ult-a-tion By their
Sans peur. Ré-pè-te que c'est vous que j'a-do-re Mon re-
mf
f
p
f
ea-ger a-do-ra-tion: They see But thee! Count-ess, close thy
gard le dit en-co-re Si doux Pour vous! Fer-mez votre é-
p
pp
mf

p
fan that hides thy blush - es! How I love those peach-down flush - es! Those
- ven - tail qui m'em - pê - che De voir vo - tre teint de pê - che, Vos
Tempo I
grazioso
eyes I prize! Since I love thee mad - ly, Since my heart's on
yeux Si bleus. Et quand je vous ai - me D'u - ne folle ar -
mf
colla voce pp sostenuto
fire, Thee I'd die for glad - ly— Crown my heart's de-sire! Thou art beau-ty's
deur D'un bon-heur su - prê - me Rem - plis - sez mon coeur: Vous ê - tes trop
jew - el, I am all de - spair; Count - ess, be not cru - el; Hear the
bel - le, Moi trop mal - heu - reux, Soy - ez moins cru - el - le, Com-blez


p
vows I swear! See the dance so state - ly; La - dy, take my hand
tous mes vœux! Voy - ez comme on dan - se La main dans la main,
p
And we'll march se - date - ly, Join - ing Hy-men's band! Count-ess, in thy
Al - lons en ca - den - ce Jus - qu'au doux hy - men. Vous dan - sez, mar-
dan - cing Light thou art as air! With thy grace en - tran - cing, Flow'rs can
qui - se, D'un pied si lé - ger Qu'en pas-sant la bri - se Ne peut
leggiero
not com - pare!
moins pe - ser.
più mosso
(plus vive)
f
ff

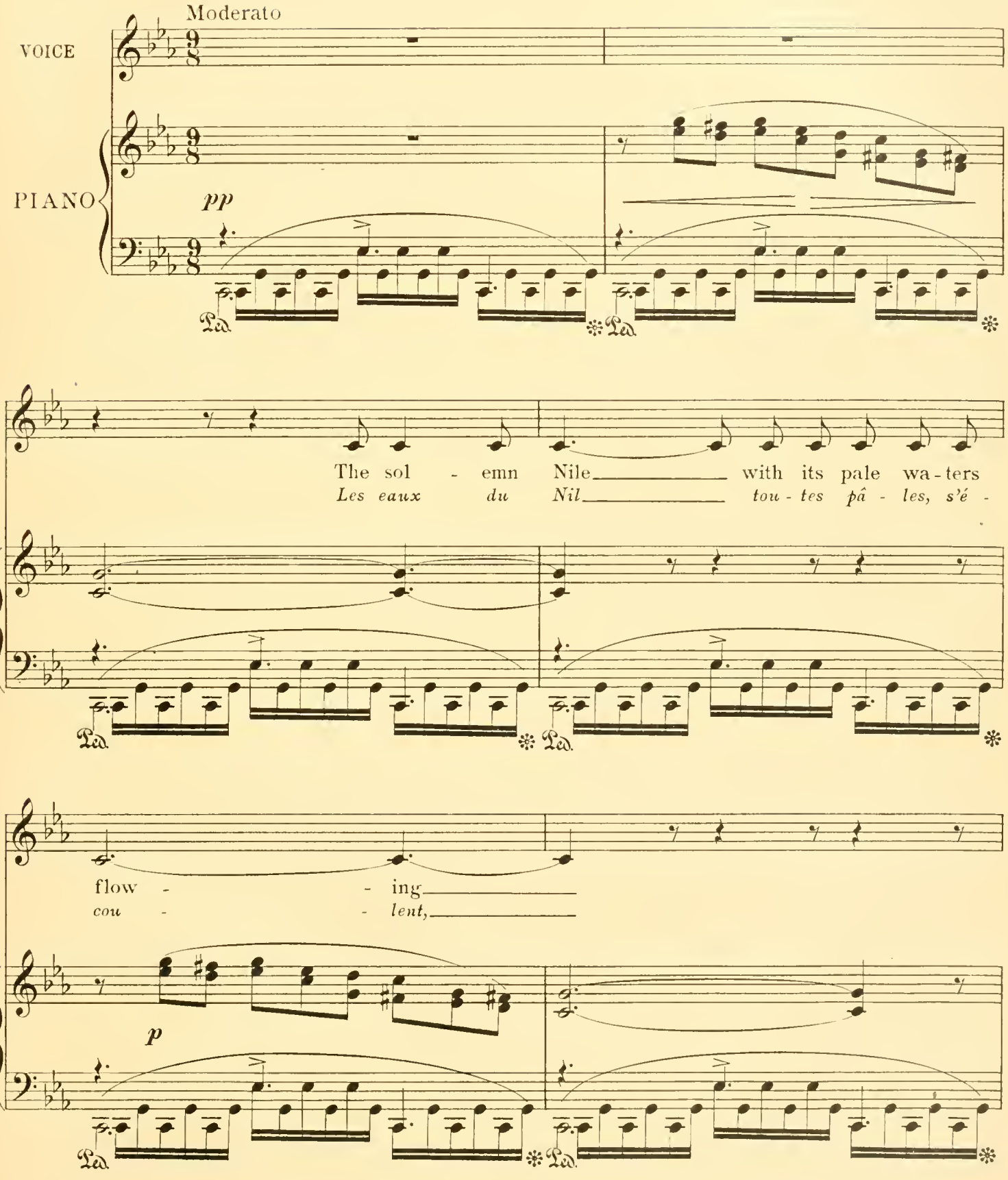
à Madame C. Salla-Uhring

THE NILE

(LE NIL)

D' ARMAND RENAUD
Translated by Isabella G. Parker

XAVIER LEROUX
(1863-)

(Original Key, E minor)

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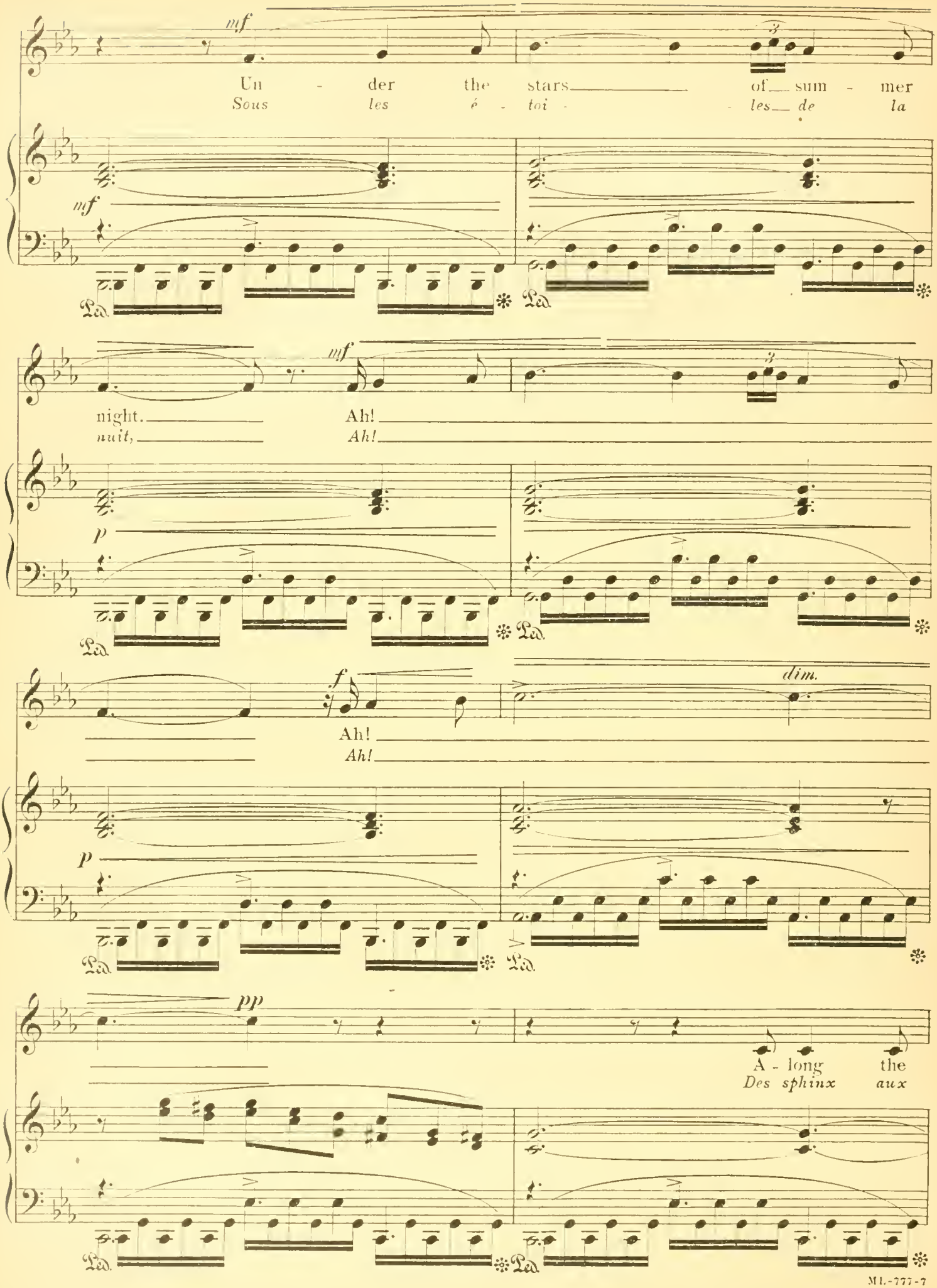
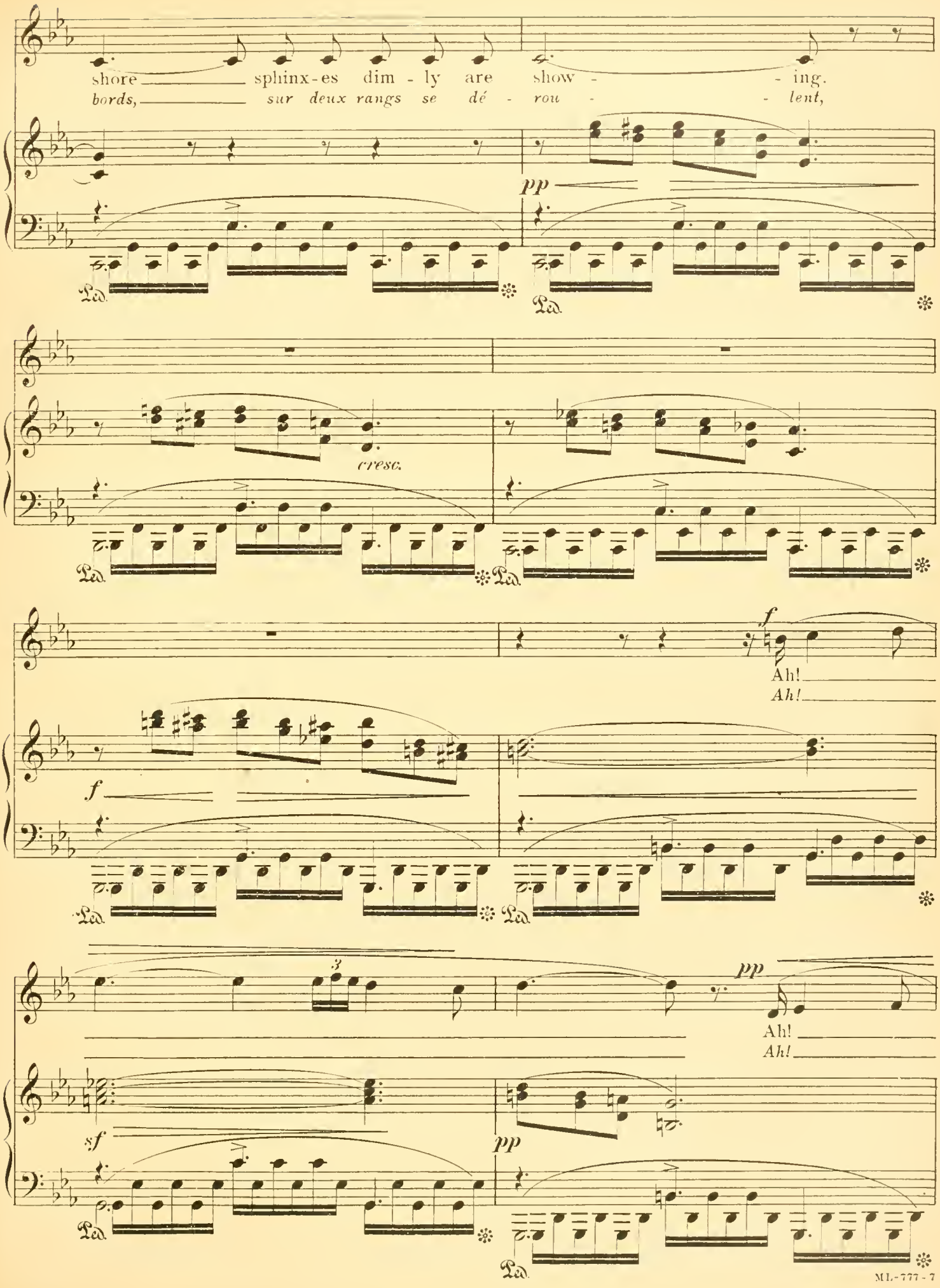
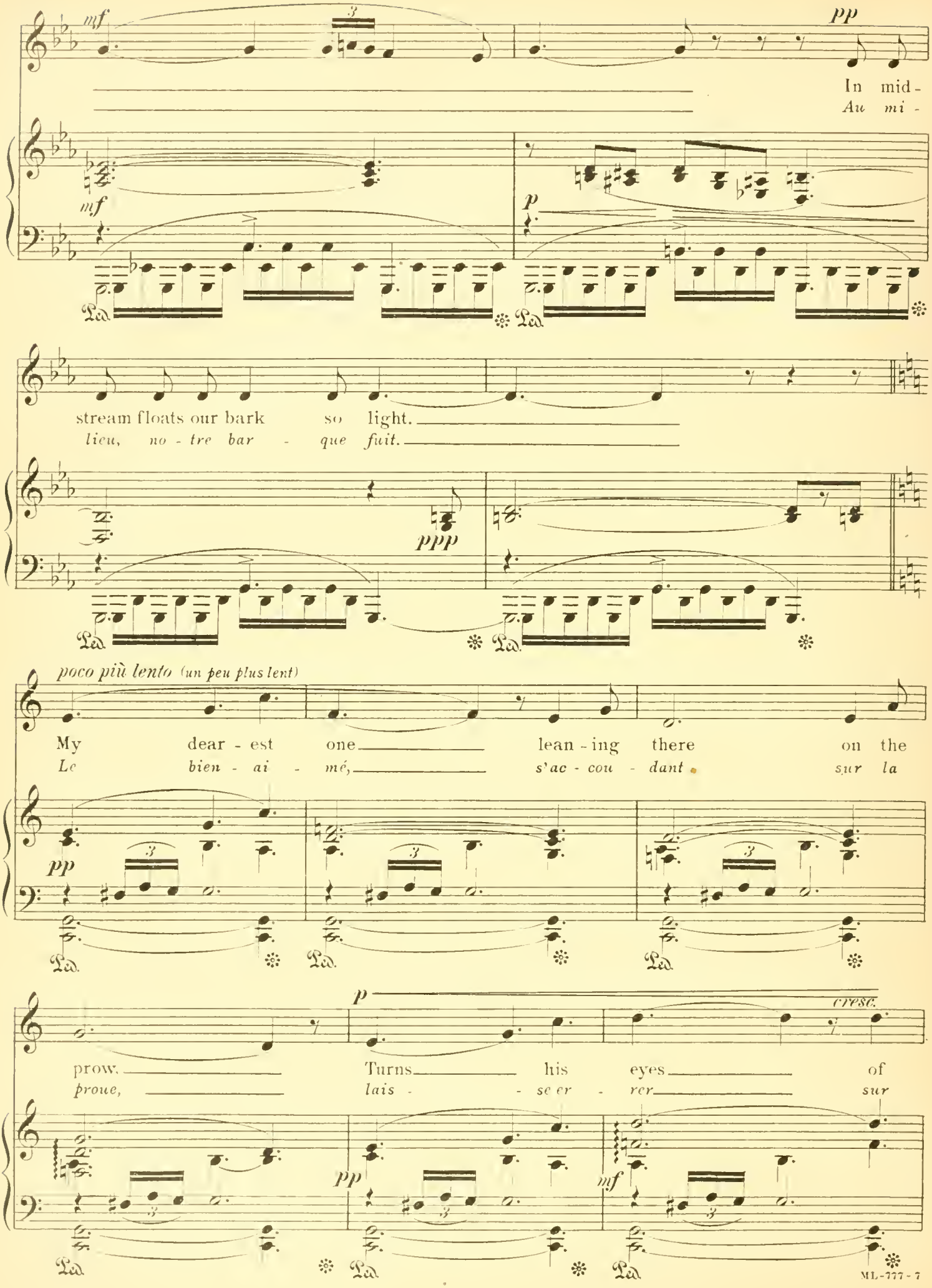
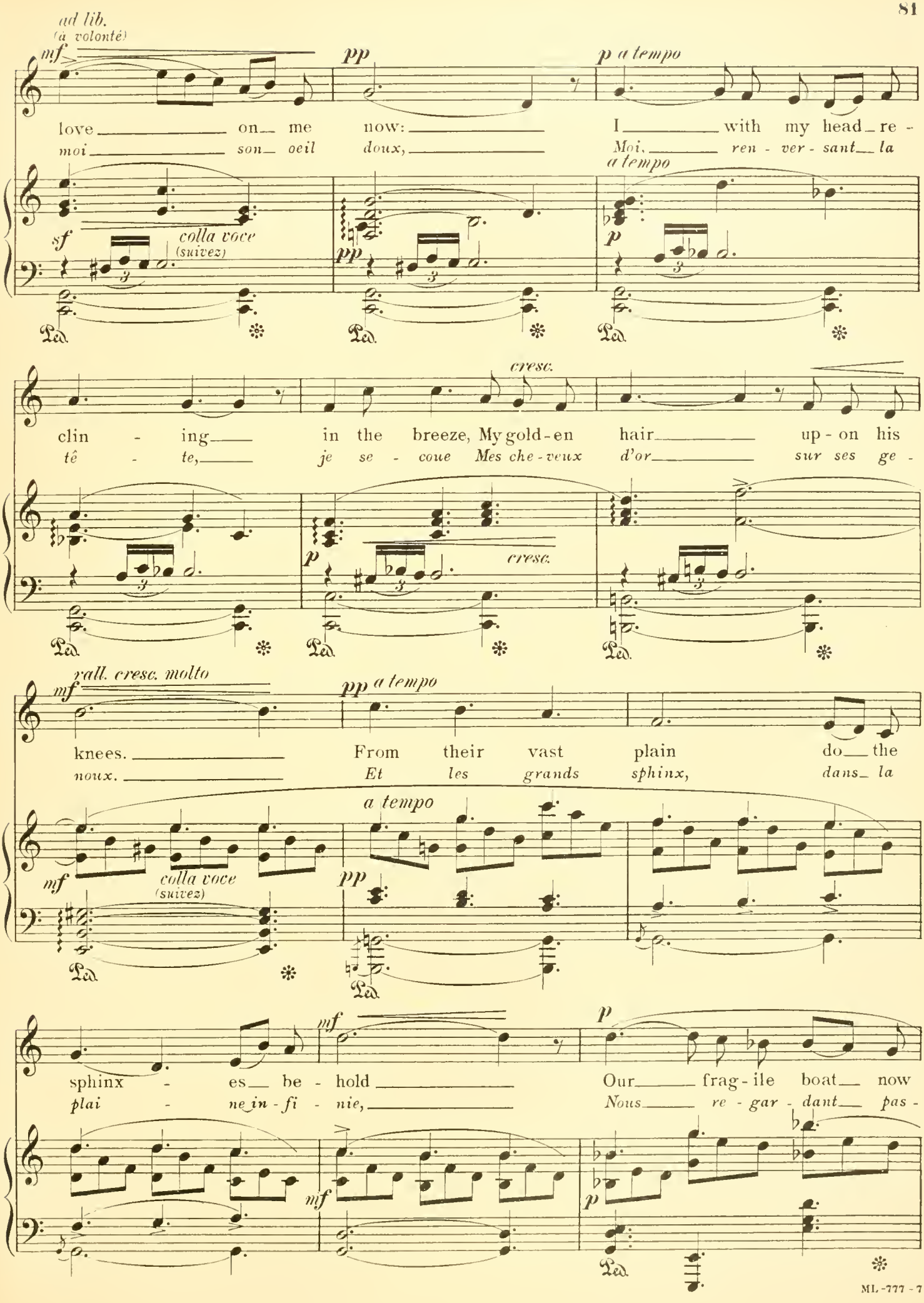
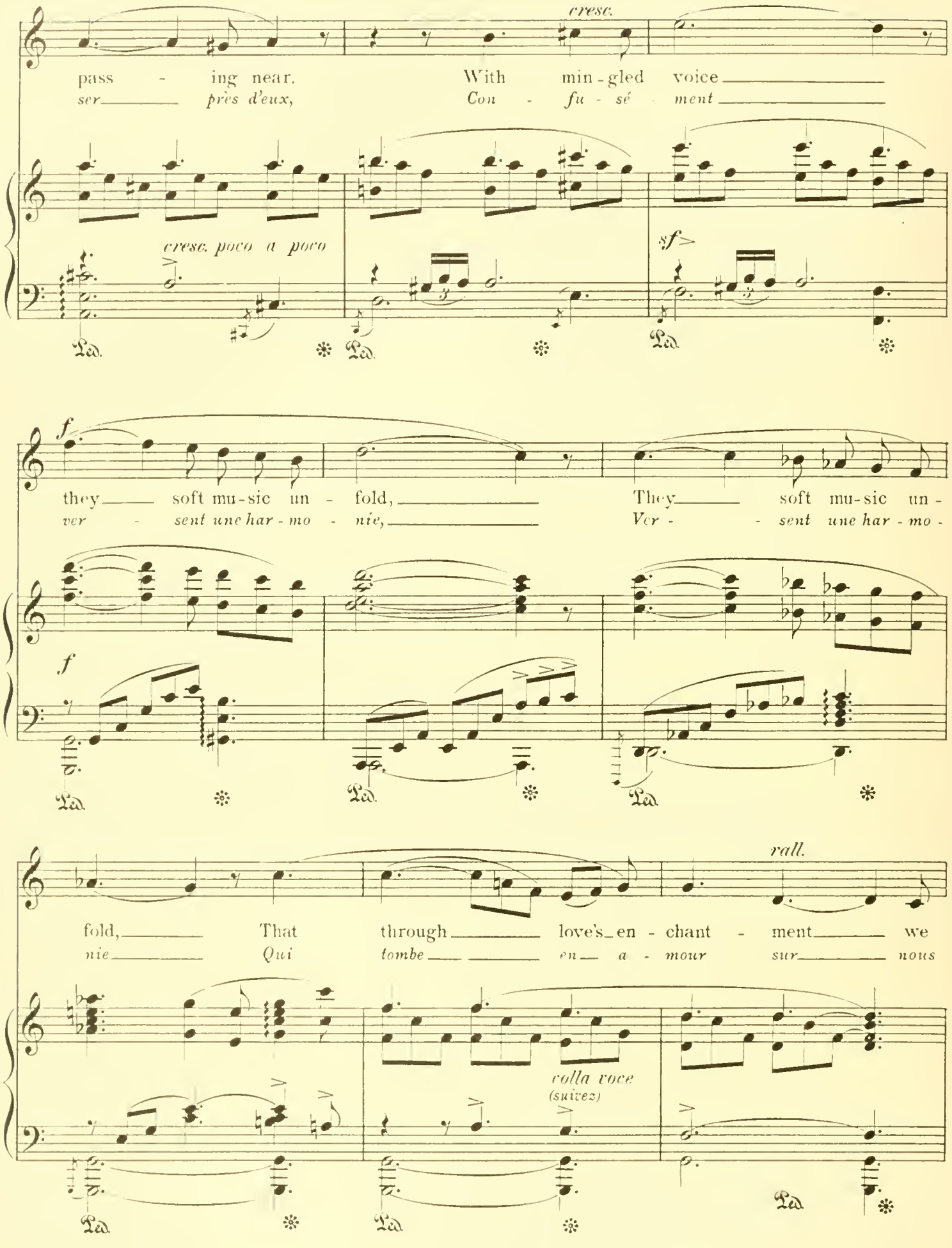
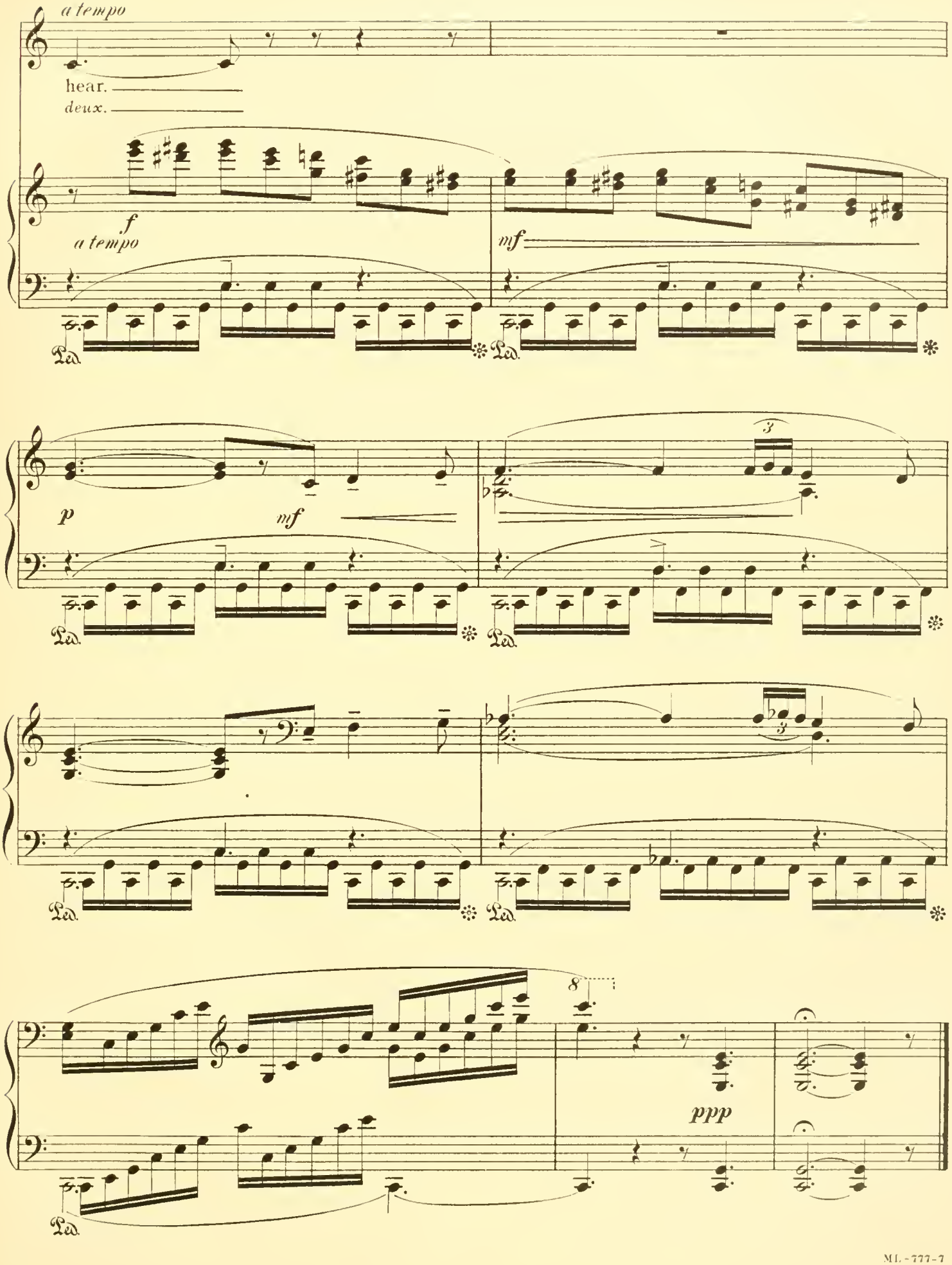
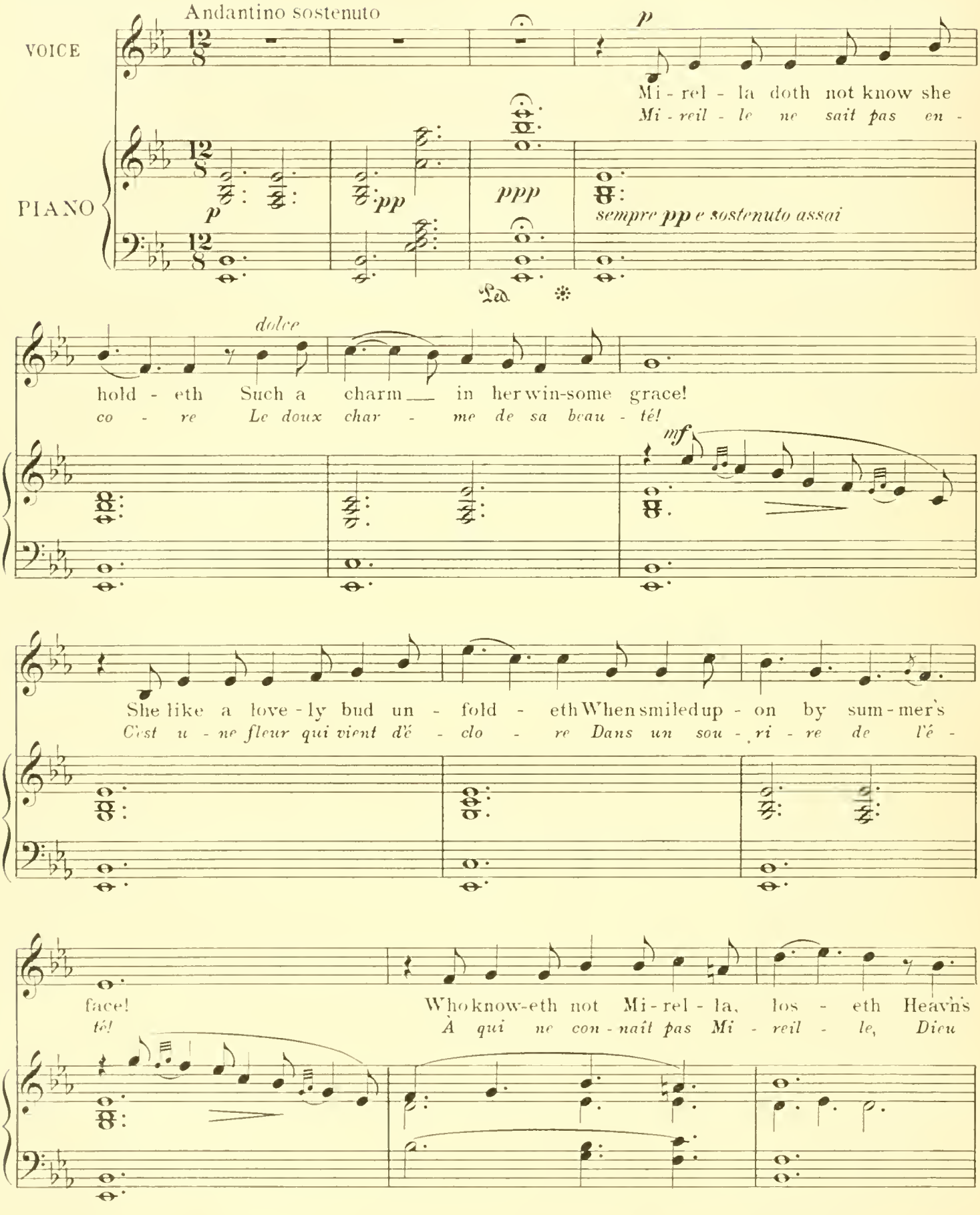

mf
Un - der the stars of sum - mer
Sous les é - toi - les de la
mf
Ped.
mf
night.
nuit,
Ah!
Ah!
p
Ped.
f
dim.
Ah!
Ah!
p
Ped.
pp
A - long the
Des sphinx aux
Ped.

shore sphinx-es dim - ly are show - - ing.
bords, sur deux rangs se dé - rou - - lent,
pp
cresc.
f
Ah!
Ah!
f
3
pp
Ah!
Ah!
sf
pp

mf
pp
In mid -
Au mi -
mf
p
stream floats our bark so light.
lieu, no - tre bar - que fuit.
ppp
poco più lento (un peu plus lent)
My dear - est one lean - ing there on the
Le bien - ai - mé, s'ac - cou - dant sur la
pp
p
cresc.
prow. Turns his eyes of
proue, lais - - se er - rer sur
pp
mf

ad lib.
(à volonté)
mf
pp
p a tempo
love on me now: I with my head re -
moi son oeil doux, Moi, ren - ver - sant la
a tempo
sf
colla voce
(suivez)
p
clin - ing in the breeze, My gold-en hair up - on his
tê - te, je se - coue Mes che-veux d'or sur ses ge -
cresc.
rall. cresc. molto
knees. From their vast plain do the
noux. Et les grands sphinx, dans la
sphinx - es be - hold Our frag-ile boat now
plai - ne in-fi - nie, Nous re - gar - dant pas -

cresc.
pass - ing near. With min-gled voice
ser - près d'eux, Con - fu - sé - ment
cresc. poco a poco
sf
Ped.
f
they soft mu-sic un - fold, They soft mu-sic un -
ver - sent une har-mo - nie, Ver - sent une har-mo -
rall.
fold, That through love's en - chant - ment we
nie Qui tombe en a - mour sur nous
colla voce
(suivez)

a tempo
hear.
deux.
f
a tempo
mf
Ped.
p
mf
3
8
ppp

PROVENCE SONG
(CHANT PROVENÇAL)

MICHEL CARRÉ (1819-1872)
Translated by Isabella G. Parker

JULES MASSENET
(1842-)

Andantino sostenuto
VOICE
PIANO
p
Mi - rel - la doth not know she
Mi - reil - le ne sait pas en -
pp
ppp
sempre pp e sostenuto assai
Led.
dolce
hold - eth Such a charm in her win-some grace!
co - re Le doux char - me de sa beau - té!
mf
She like a love - ly bud un - fold - eth When smiled up - on by sum - mer's
C'est u - ne fleur qui vient d'é - clo - re Dans un sou - ri - re de l'é -
face!
Who know-eth not Mi - rel - la, los - eth Heav'n's
té!
À qui ne con - naît pas Mi - reil - le, Dieu

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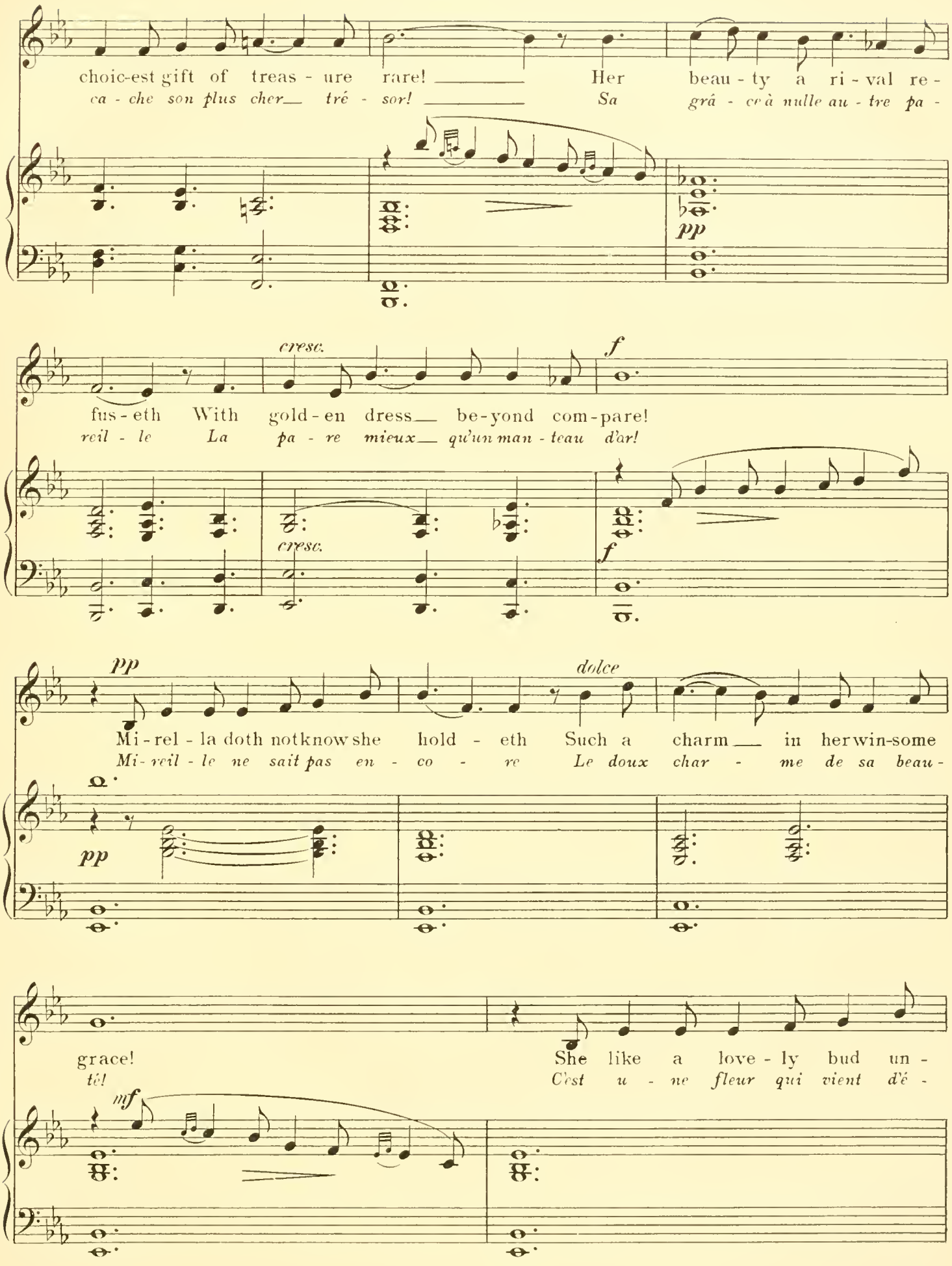
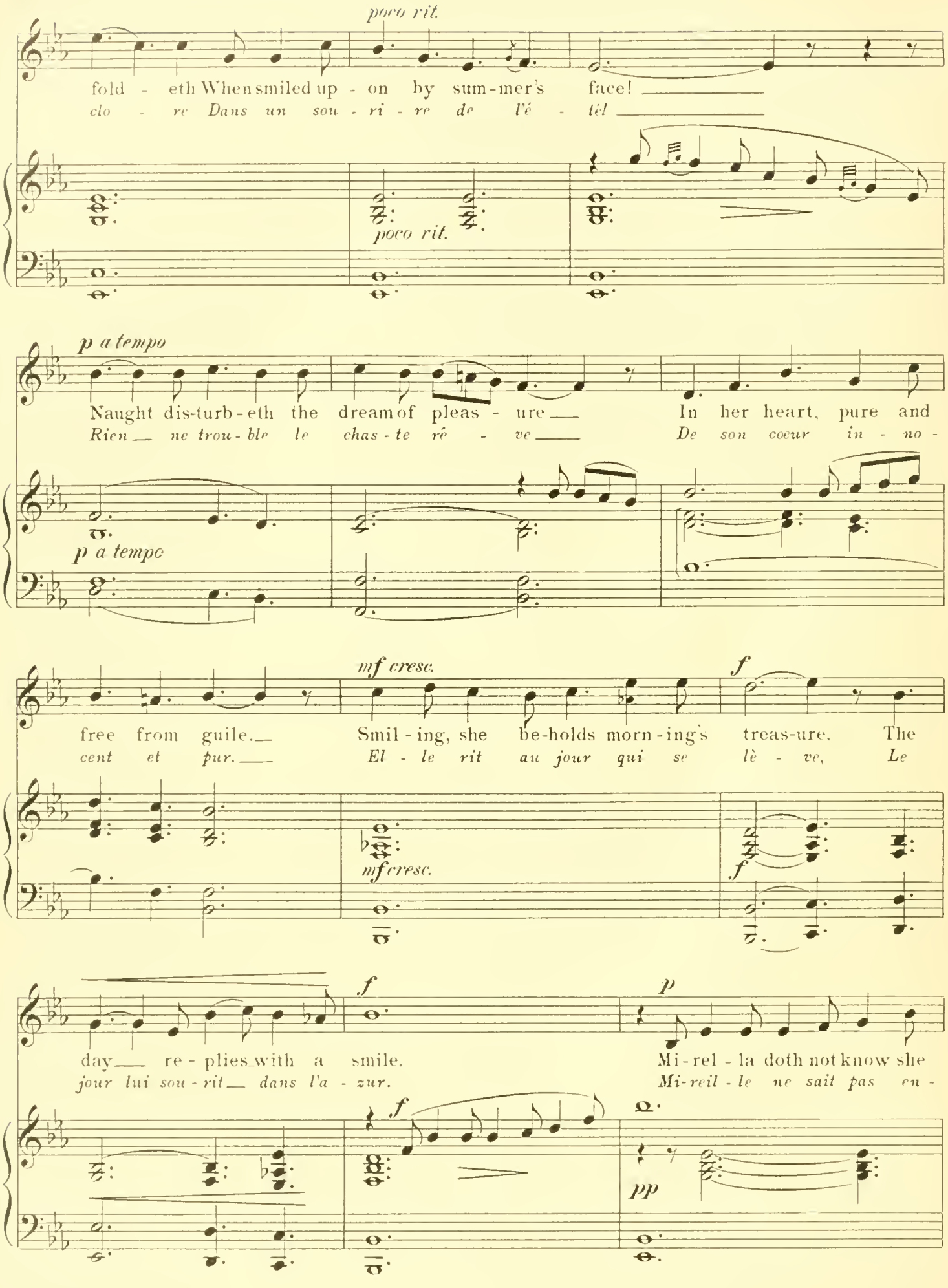
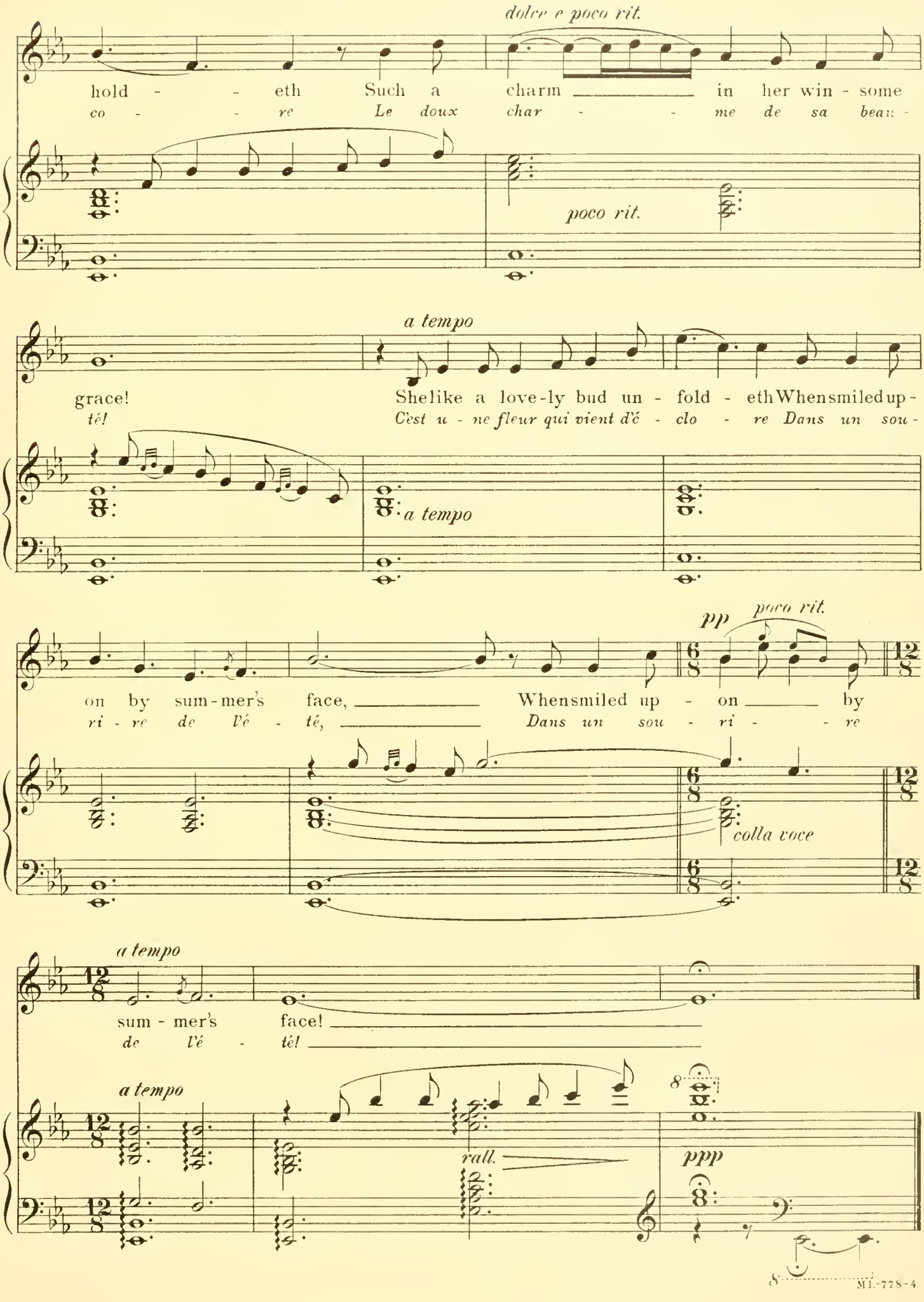

choic-est gift of treas - ure rare! Her beau - ty a ri - val re -
ca - che son plus cher tré - sor! Sa grá - ce à nulle au - tre pa -
pp
cresc.
f
fus - eth With gold - en dress be-yond com-pare!
reil - le La pa - re mieux qu'un man - teau d'ar!
cresc.
f
pp
dolce
Mi - rel - la doth not know she hold - eth Such a charm in her win-some
Mi - reil - le ne sait pas en - co - re Le doux char - me de sa beau -
pp
grace!
té!
She like a love - ly bud un -
C'est u - ne fleur qui vient d'é -
mf

poco rit.
fold - eth When smiled up - on by sum-mer's face!
clo - re Dans un sou - ri - re de l'é - té!
poco rit.
p a tempo
Naught dis-turb-eth the dream of pleas - ure In her heart, pure and
Rien ne trou-ble le chas-te rê - ve De son coeur in - no -
p a tempo
mf cresc.
f
free from guile. Smil-ing, she be-holds morn-ing's treas-ure. The
cent et pur. El - le rit au jour qui se lè - ve, Le
mf cresc.
f
f
p
day re - plies with a smile. Mi-rel - la doth not know she
jour lui sou - rit dans l'a - zur. Mi-reil - le ne sait pas en -
f
pp

dolce e poco rit.
hold - - eth Such a charm in her win - some
co - - re Le doux char - - me de sa beau -
poco rit.
a tempo
grace!
té!
Shelike a love-ly bud un - fold - ethWhensmiledup -
C'est u - ne fleur qui vient d'é - clo - re Dans un sou -
a tempo
pp
poco rit.
on by sum-mer's face, Whensmiled up - on by
ri - re de l'é - té, Dans un sou - ri - re
colla voce
a tempo
sum - mer's face!
de l'é - té!
a tempo
rall.
ppp
8
8

OPEN THY BLUE EYES
(OUVRE TES YEUX BLEUS)

PAUL ROBIQUET
Translated by Arthur Westbrook

(Original Key, F)

JULES MASSENET
(1842-)

Allegro, con molto anima
(Avec assez d'animation)

He *(Lui)*

VOICE

PIANO

mf

O - pen thy blue eyes now, my
Ou - vre tes yeux bleus, ma mi -

dar - - - ling, 'Tis dawn of day;
gnon - - - ne: Voi - ci le jour.

On the leaf - y bough trills the star - - - ling His am-'rous
Dé - ja la fau - vet - te fré - don - - - ne Un chant d'a -

lay. Au - ro - ra with the hue of ros - - - es
mour. L'au - rore é - pa - nou - it la ro - - - se:

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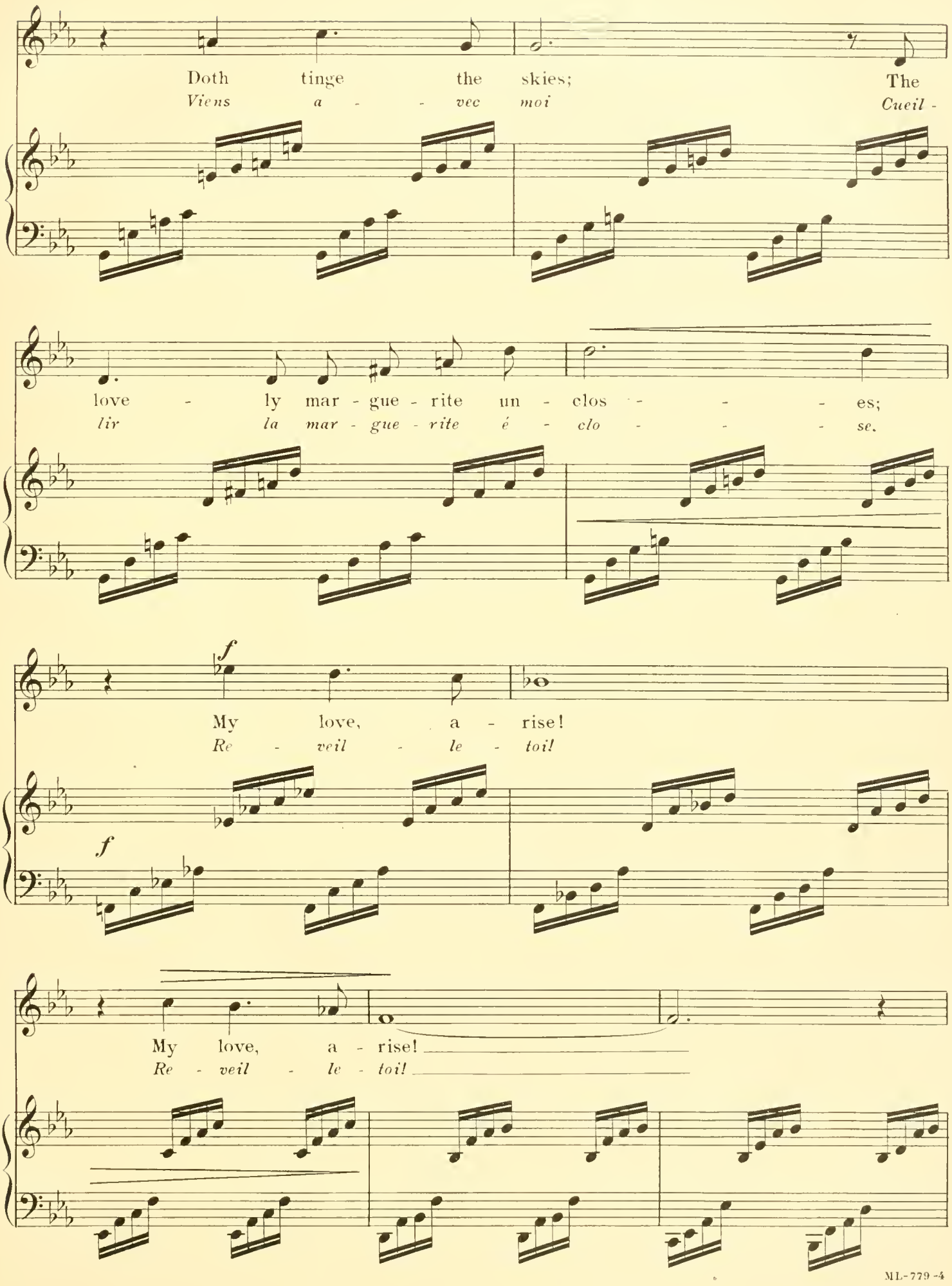
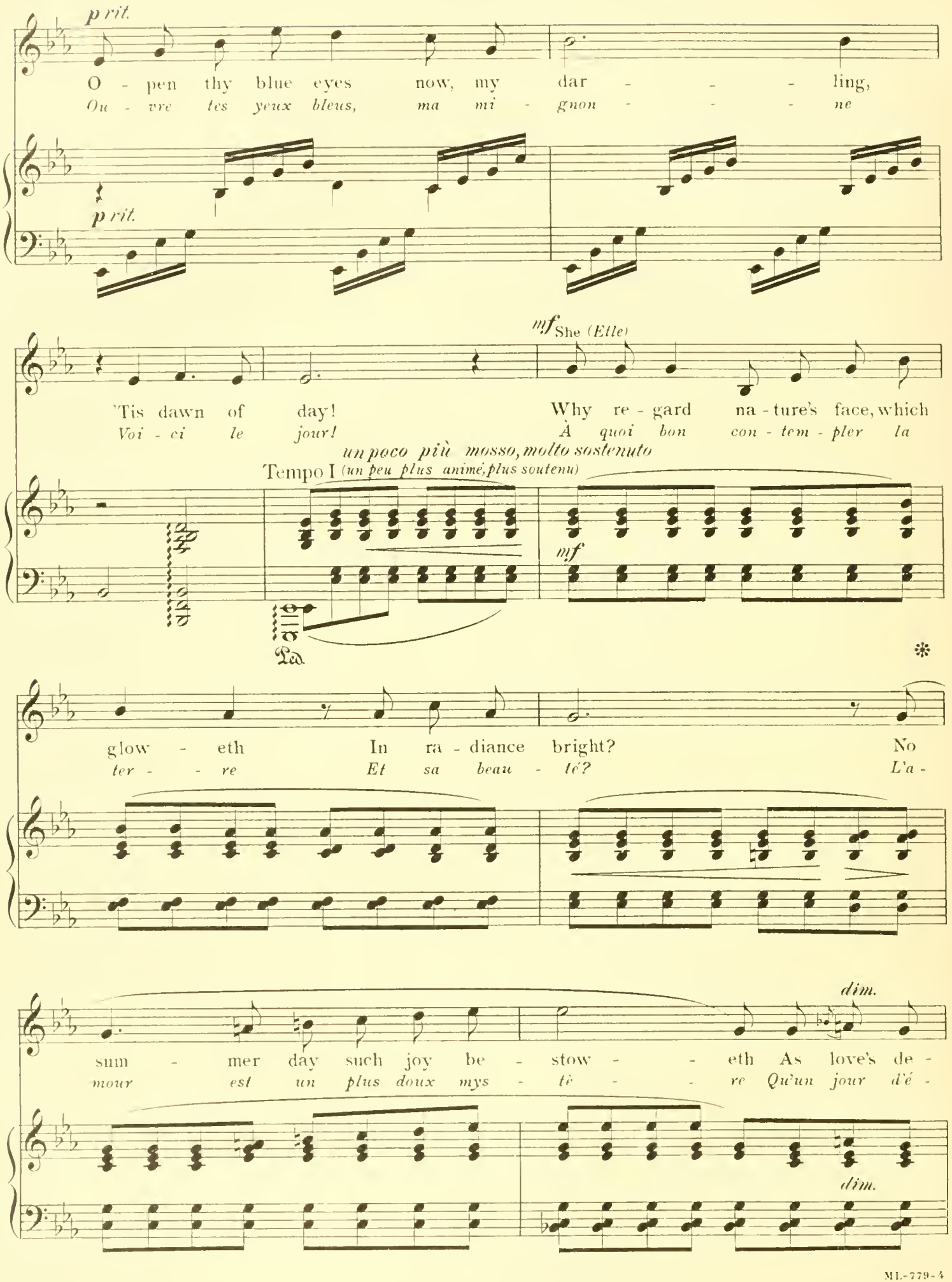
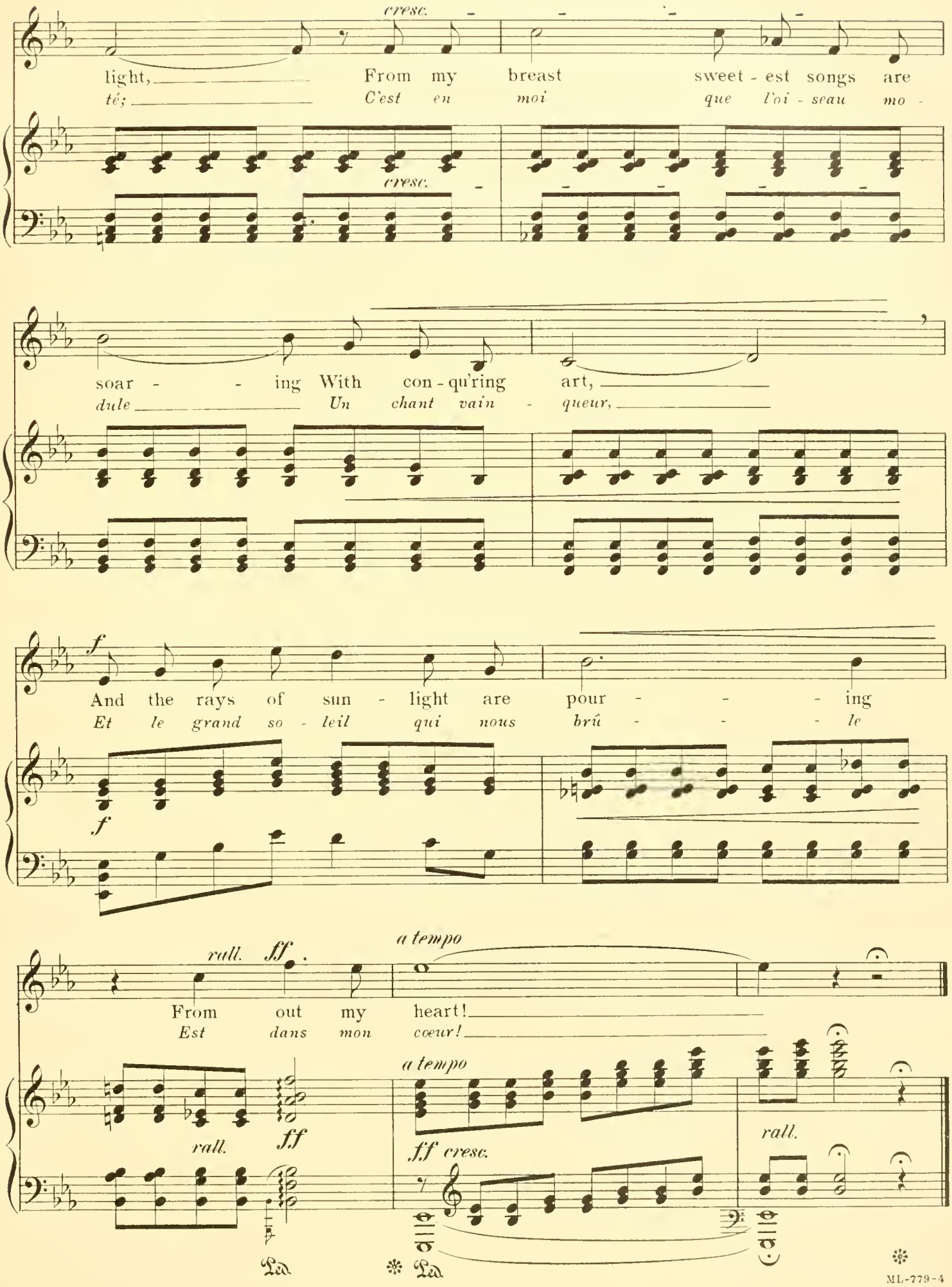

Doth tinge the skies; The
Viens a - - vec moi Cueil -
love - ly mar - gue - rite un - clos - - - - es;
lir la mar - gue - rite é - clo - - - - se.
f
My love, a - rise!
Re - veil - le - toil
f
My love, a - rise!
Re - veil - le - toi!

p rit.
O - pen thy blue eyes now, my dar - - - - ling,
Ou - vre tes yeux bleus, ma mi - gnon - - - - ne
p rit.
mf She (Elle)
'Tis dawn of day! Why re - gard na - ture's face, which
Voi - ci le jour! À quoi bon con - tem - pler la
un poco più mosso, molto sostenuto
Tempo I (un peu plus animé, plus soutenu)
mf
glow - eth In ra - diance bright? No
ter - - re Et sa beau - té? L'a -
dim.
sum - mer day such joy be - stow - - eth As love's de -
mour est un plus doux mys - tè - - re Qu'un jour d'é -
dim.

cresc.
light, From my breast sweet - est songs are
té; C'est en moi que l'oi - seau mo -
cresc.
soar - - ing With con - qu'ring art,
dule Un chant vain - queur,
f
And the rays of sun - light are pour - - - ing
Et le grand so - leil qui nous brû - - - le
f
rall. ff
a tempo
From out my heart!
Est dans mon cœur!
rall.
ff
a tempo
ff cresc.
rall.
Led
Led

HOW BRIEF IS THE HOUR
(QUE L'HEURE EST DONC BRÈVE)

ARMAND SILVESTRE (1839-1901)
Translated by Isabella G. Parker

JULES MASSENET
(1842-)

Non Allegro

VOICE

The hour swift is fly - ing Of Love's brief de - light!
Que l'heure est donc brè - ve, Qu'on passe en ai - mant!

PIANO

pp *sostenuto qssai* *dim.*

'Tis gone from our sight, And dream-like, 'tis dy - -
C'est moins qu'un mo - ment, Un peu plus qu'un rê - -

poco rall. *ten.*

ing; Time steals, on-ward fly - ing, Our love - vi - sions bright.
ve. Le temps nous en - lè - ve Notre en - chan - te - ment.

pp *colla voce* *ten.* *ten.* *ppp*

a tempo *ten.*

The hour swift is fly - ing, Of Love's brief de - light!
Que l'heure est donc brè - ve, Qu'on passe en ai - mant!

a tempo

p

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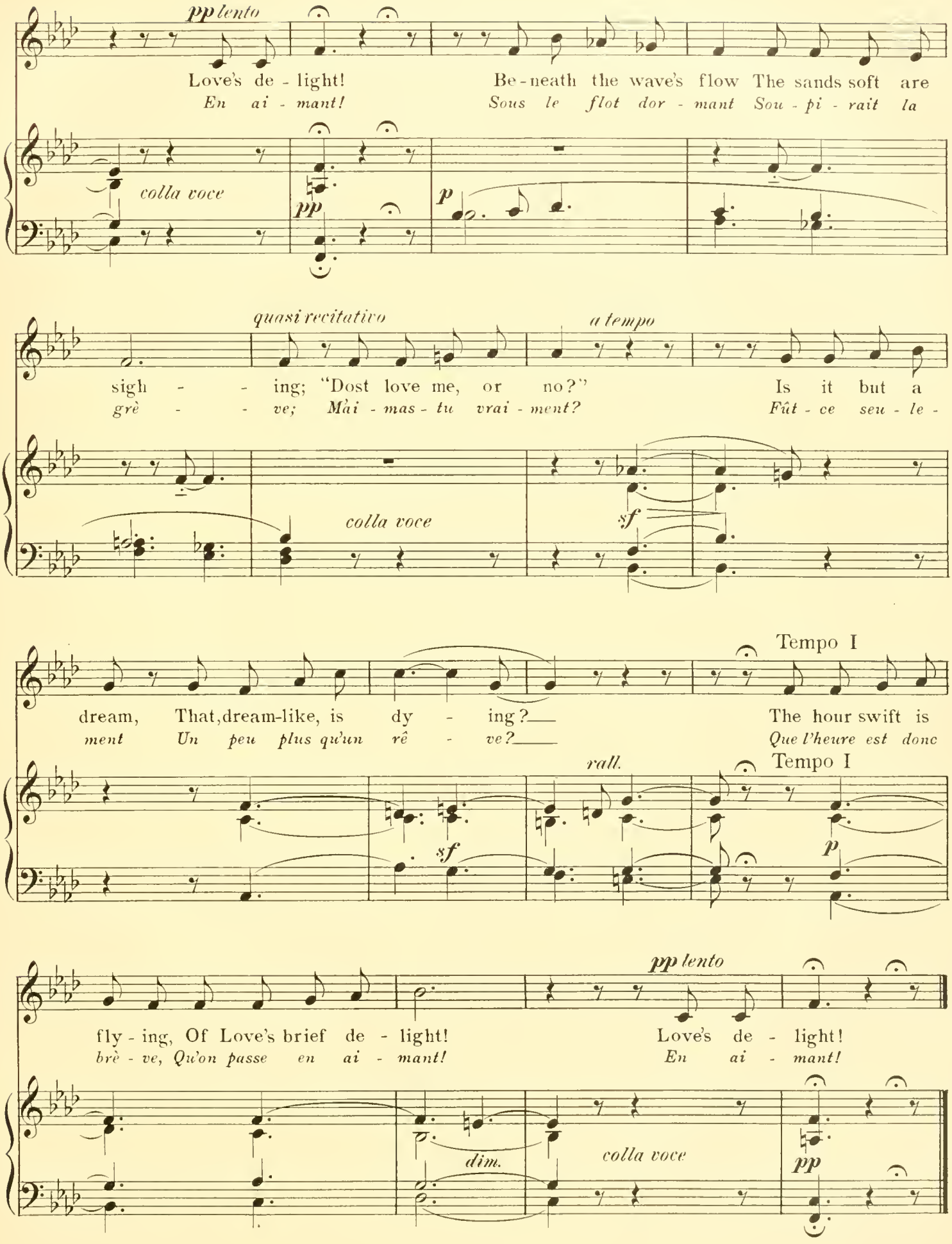

pp lento
Love's de - light!
En ai - mant!
Be - neath the wave's flow The sands soft are
Sous le flot dor - mant Sou - pi - rait la
colla voce
pp
p
quasi recitativo
a tempo
sigh - - ing; "Dost love me, or no?"
grè - - ve; Mài - mas - tu vrai - ment?
Is it but a
Fût - ce seu - le -
colla voce
sf
Tempo I
dream, That, dream-like, is dy - ing?
ment Un peu plus qu'un rê - ve?
The hour swift is
Que l'heure est donc
rall.
Tempo I
sf
p
pp lento
fly - ing, Of Love's brief de - light!
brè - ve, Qu'on passe en ai - mant!
Love's de - light!
En ai - mant!
dim.
colla voce
pp

à Madame Galli-Marie

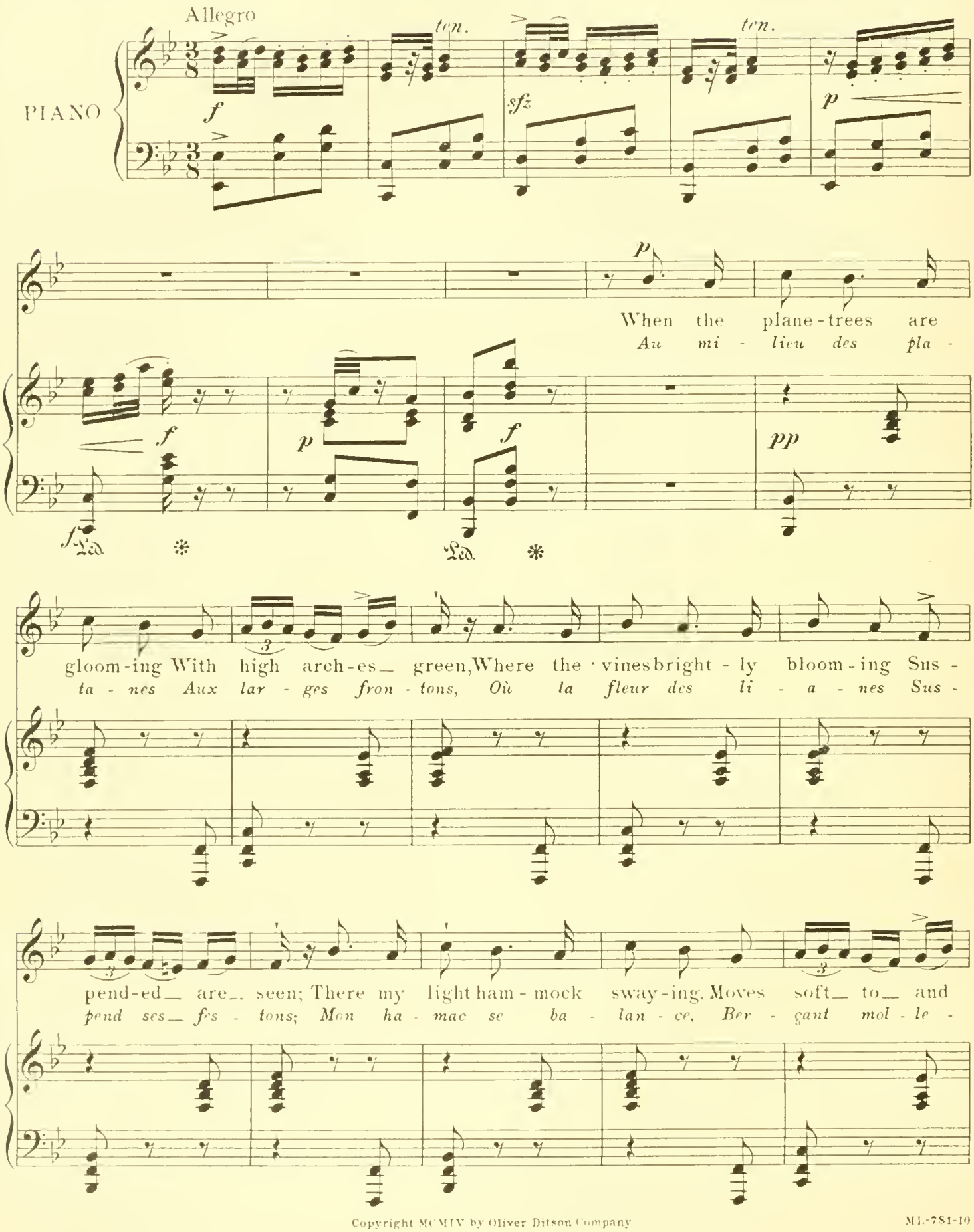
HAVANAISE

(LA ISLENA — L'ISOLANA)

(Original Key, C)

From the Spanish
English version by Isabella G. Parker

E. PALADILHE
(1844 -


Allegro
PIANO
ten.
sfz
When the plane-trees are
Au mi - lieu des pla -
gloom-ing With high arch-es_ green, Where the vines bright - ly bloom-ing Sus -
ta - nes Aux lar - ges fron - tons, Où la fleur des li - a - nes Sus -
pend-ed_ are_ seen; There my light ham - mock sway-ing, Moves soft_ to_ and
pend ses_ fes - tons; Mon ha - mac se ba - lan - ce, Ber - çant mol - le -

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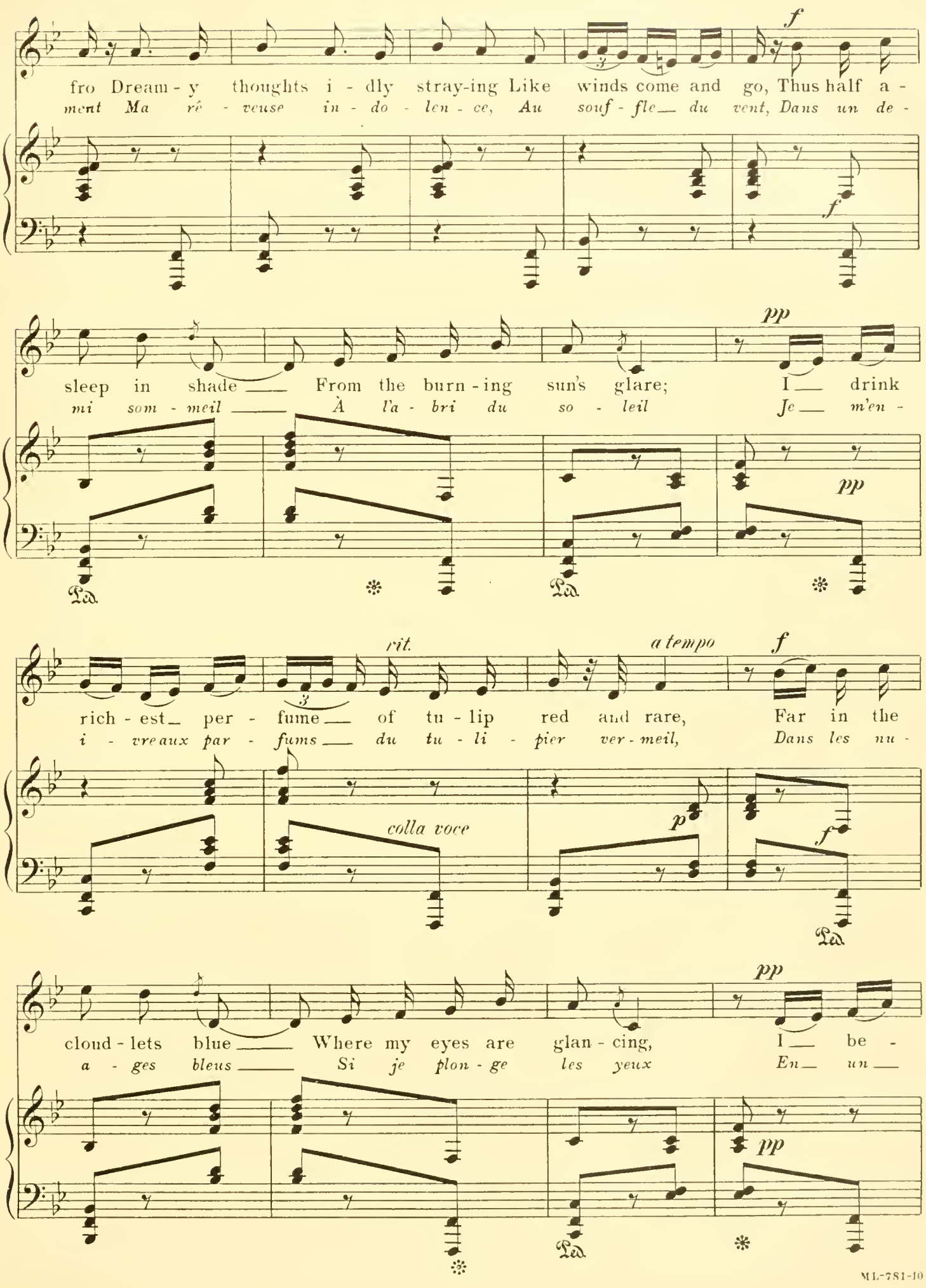
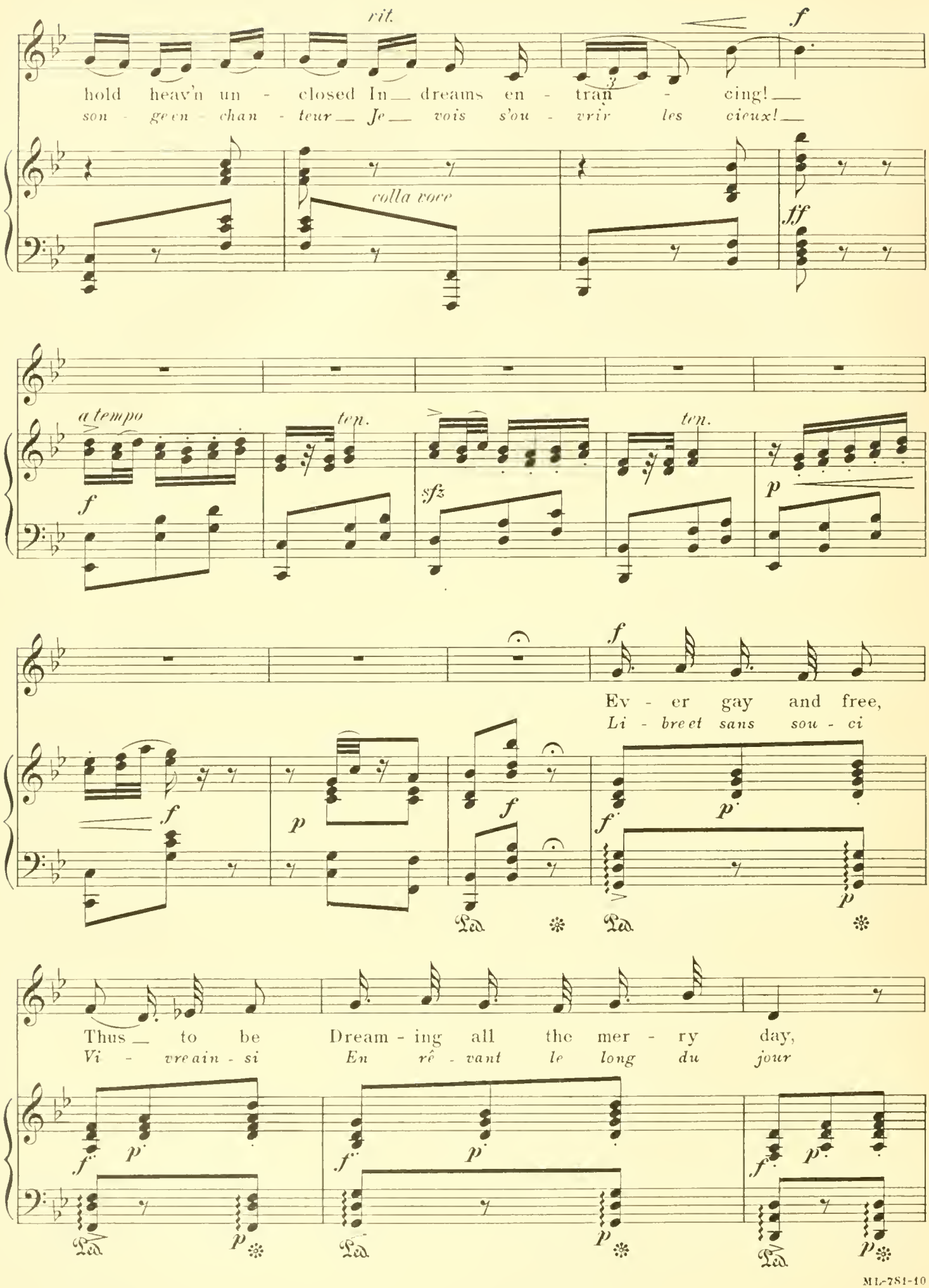
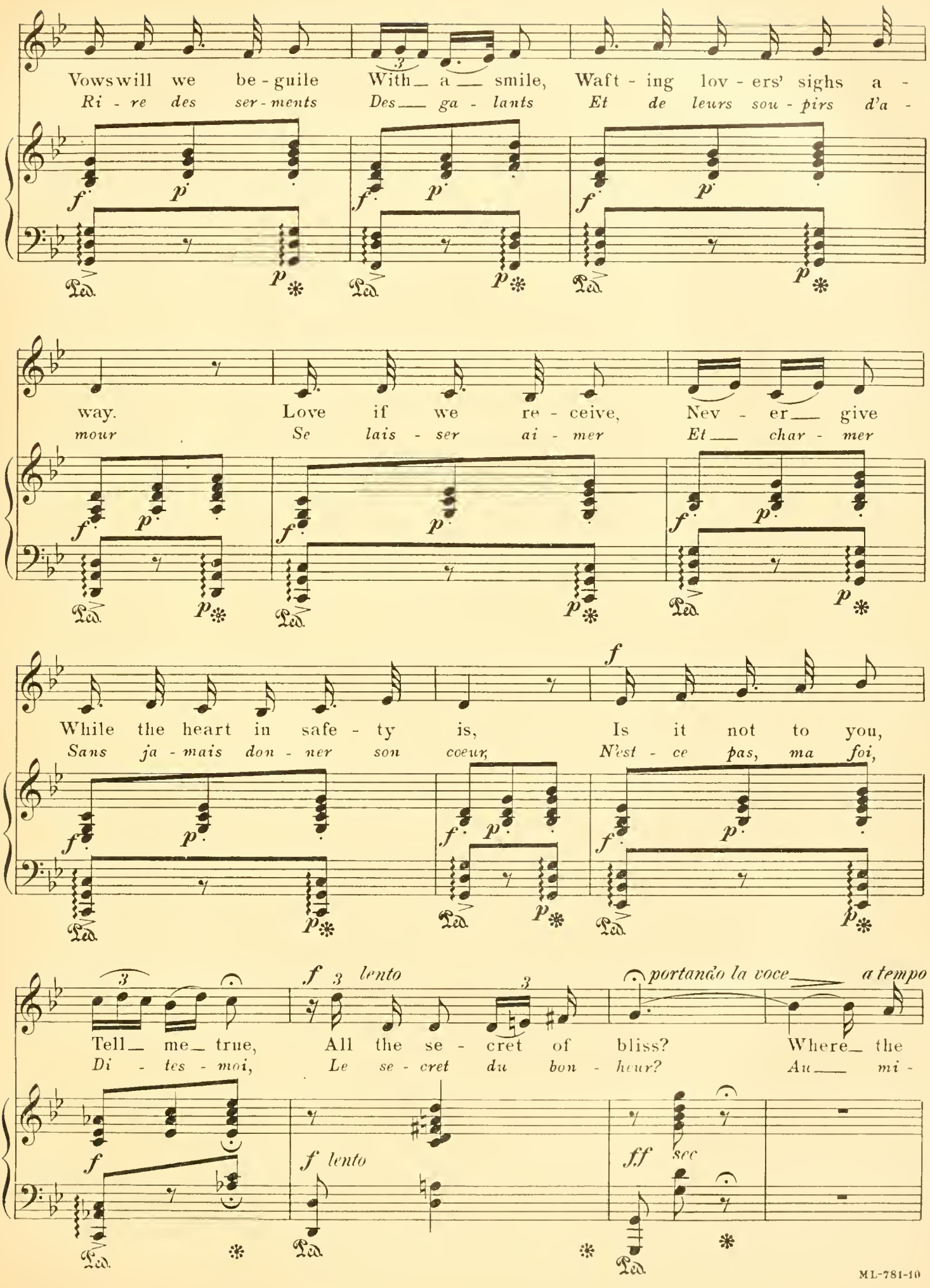
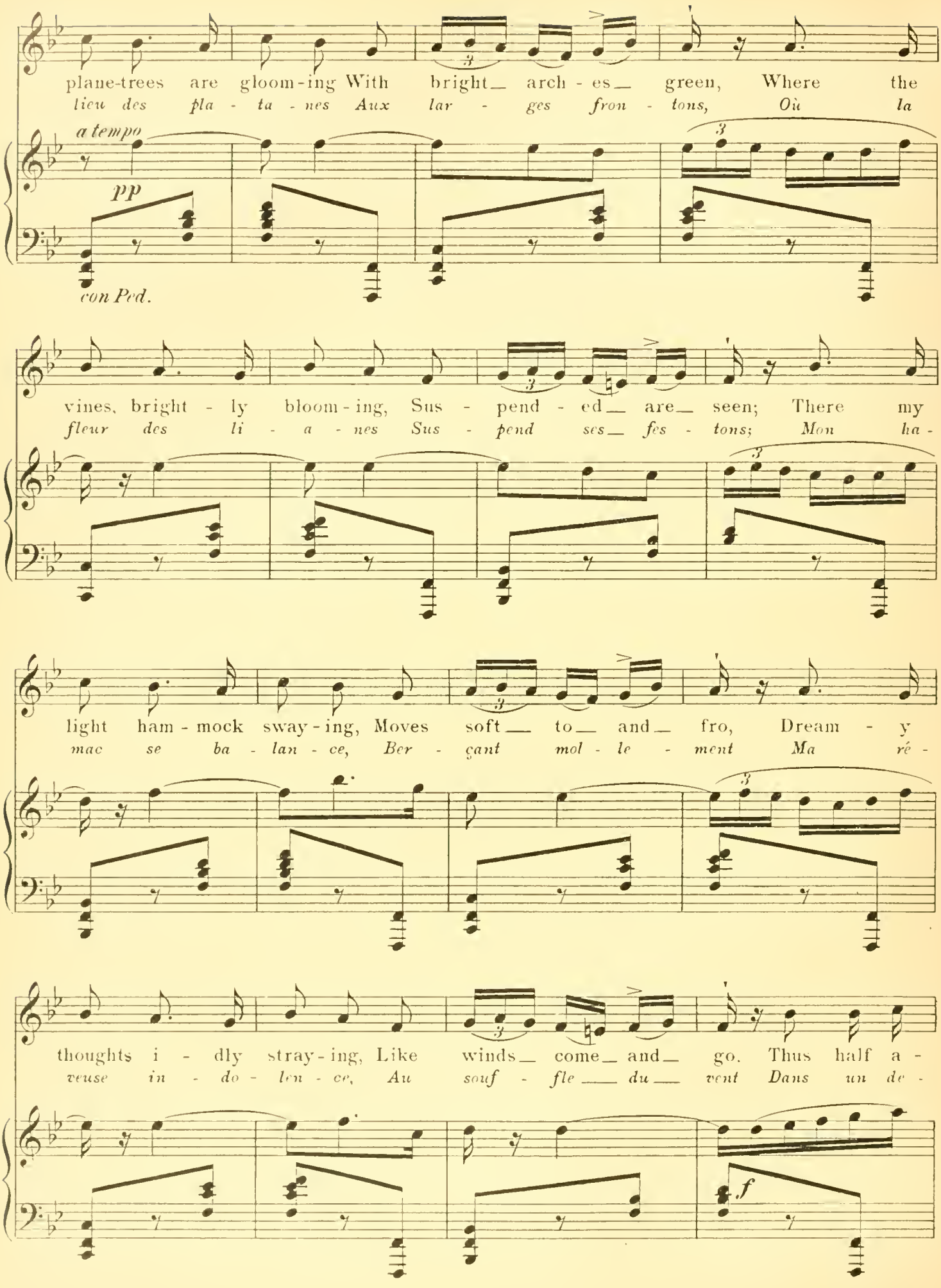
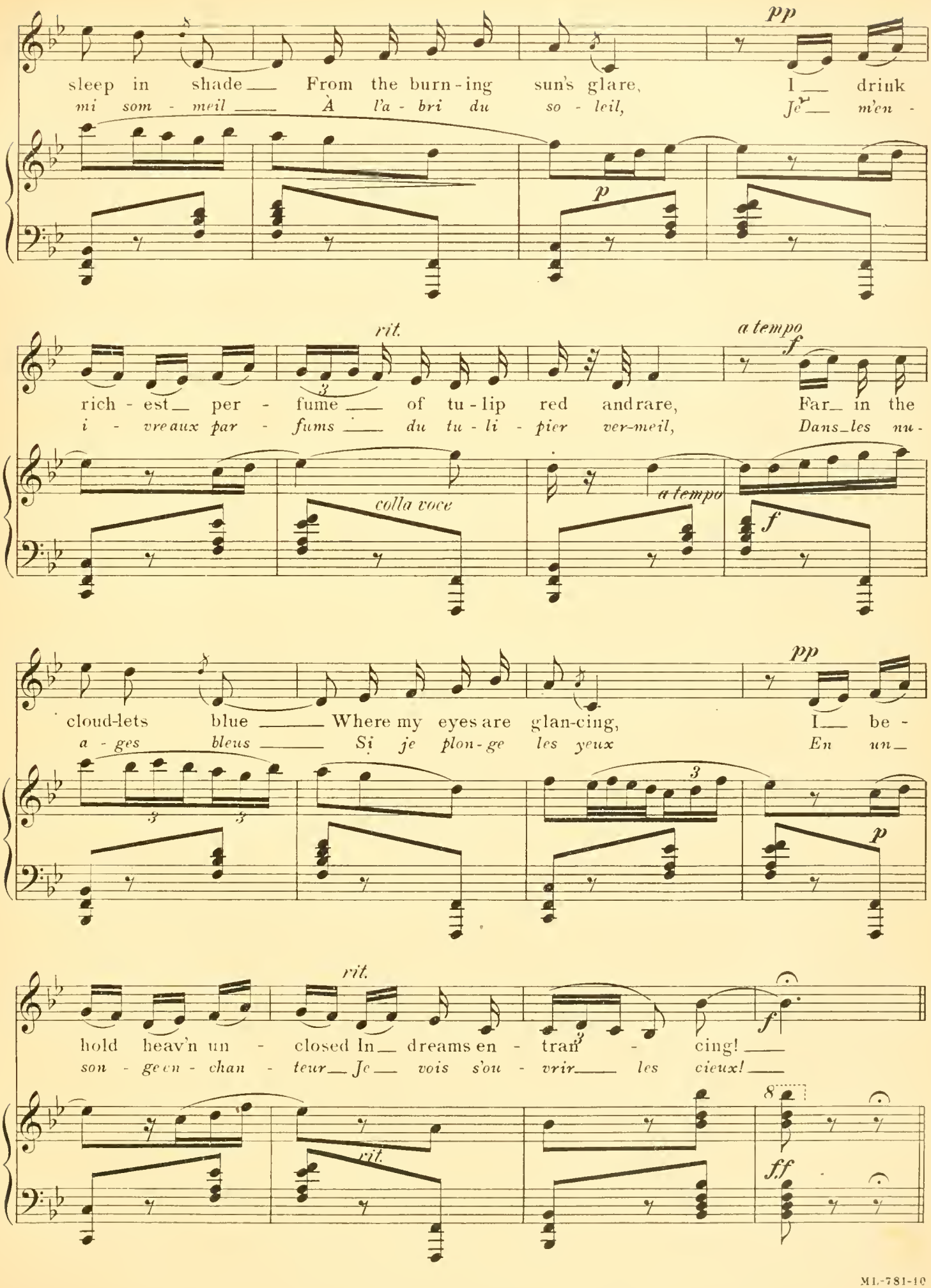
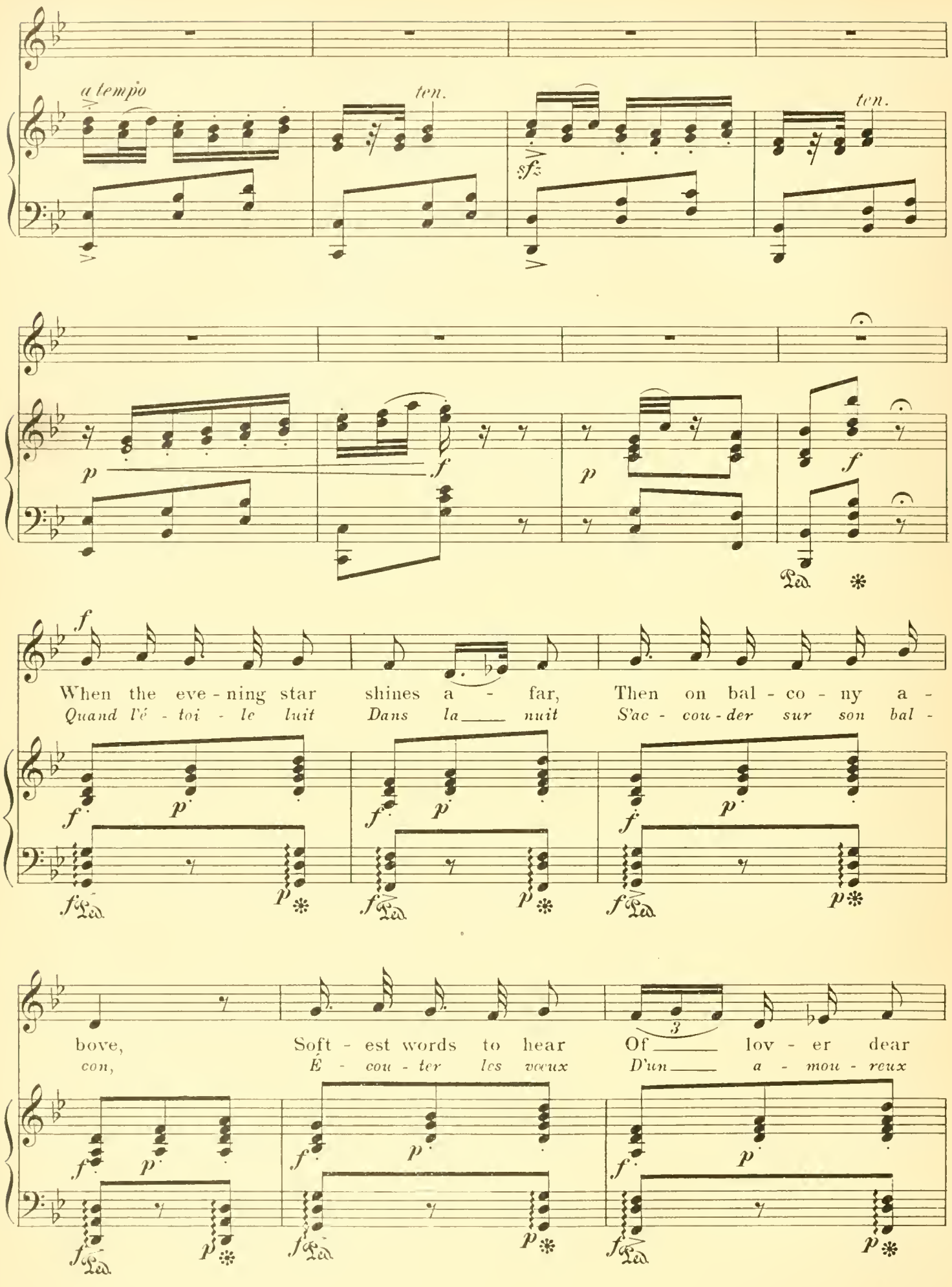
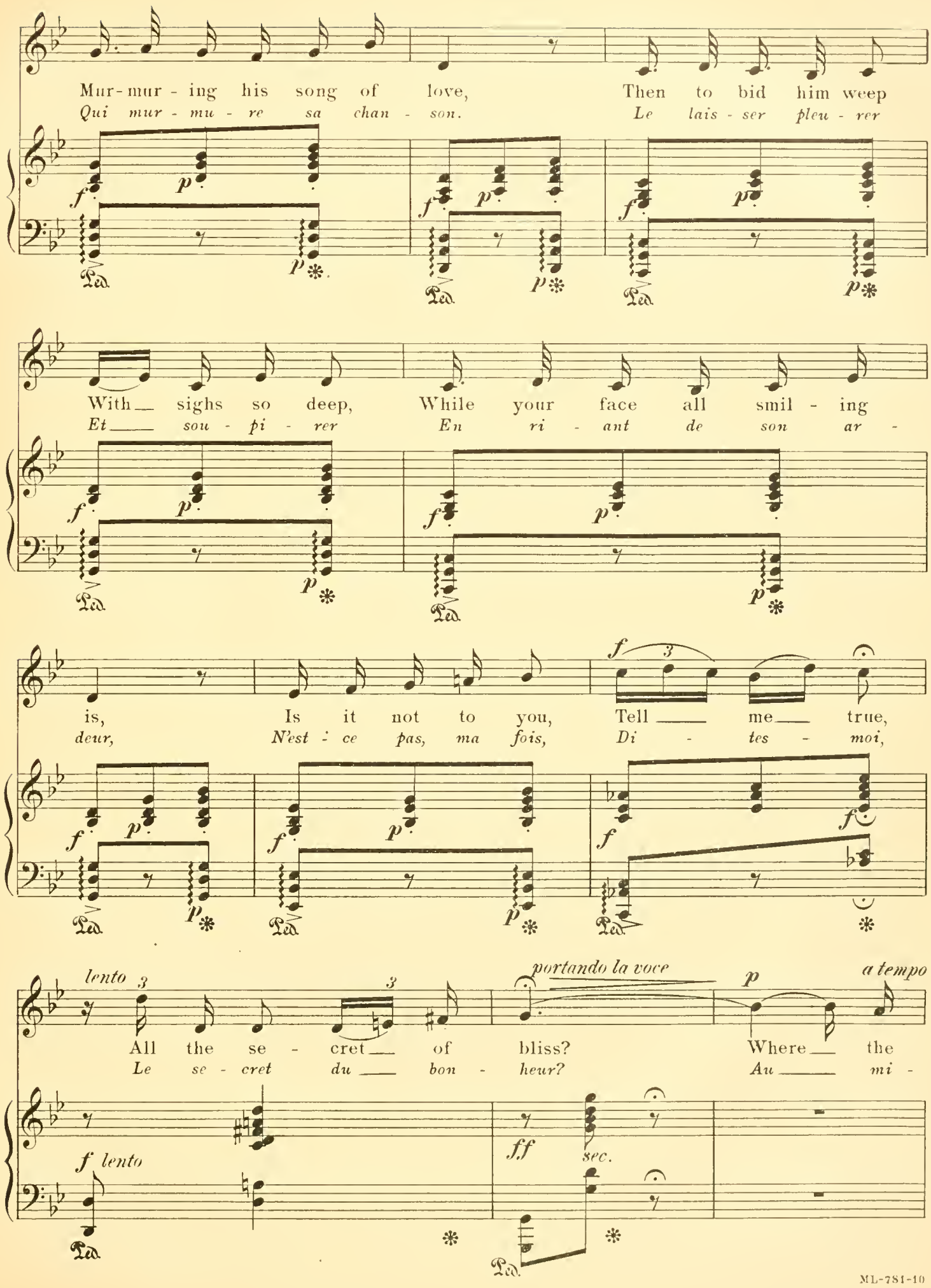
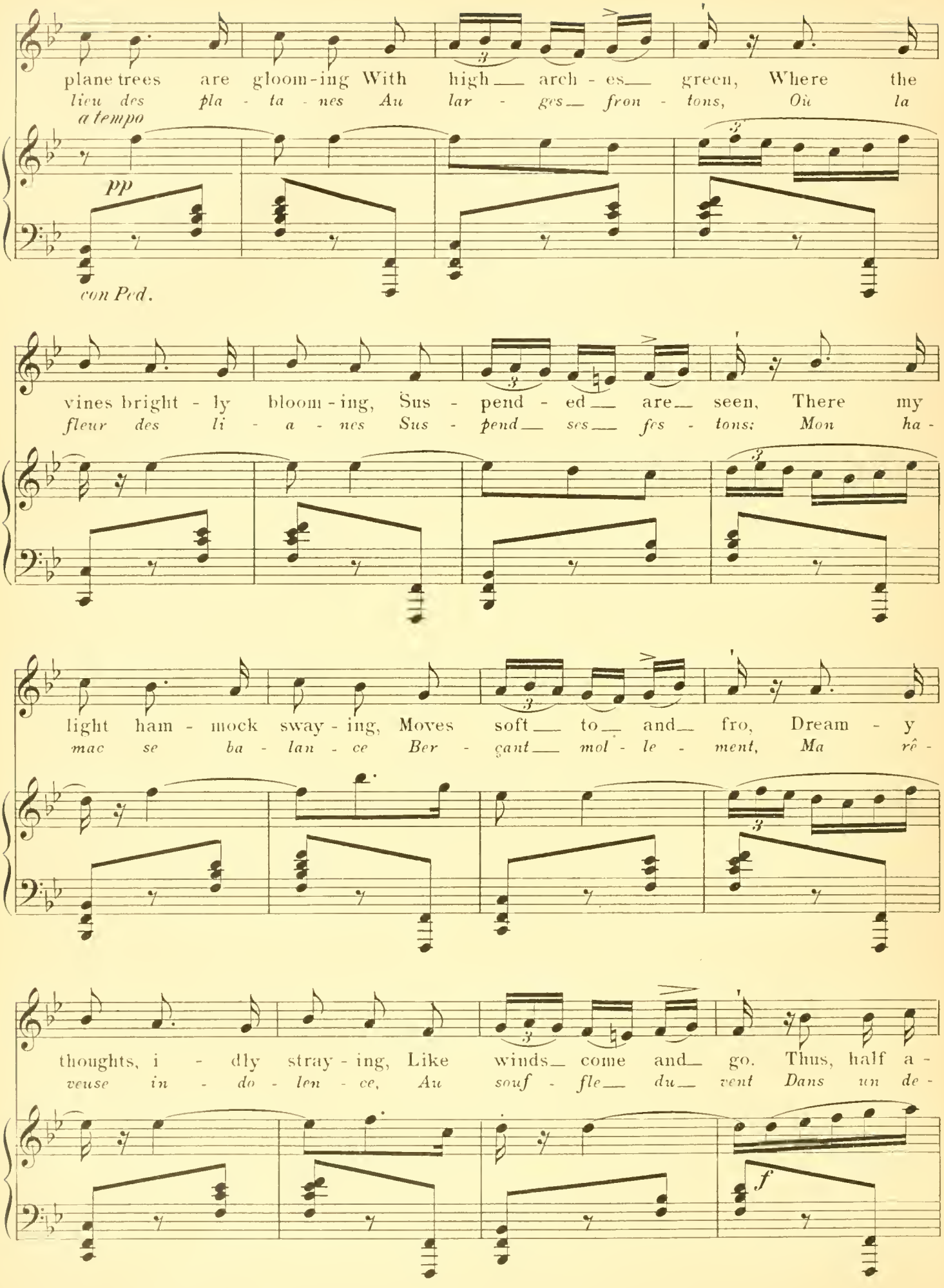
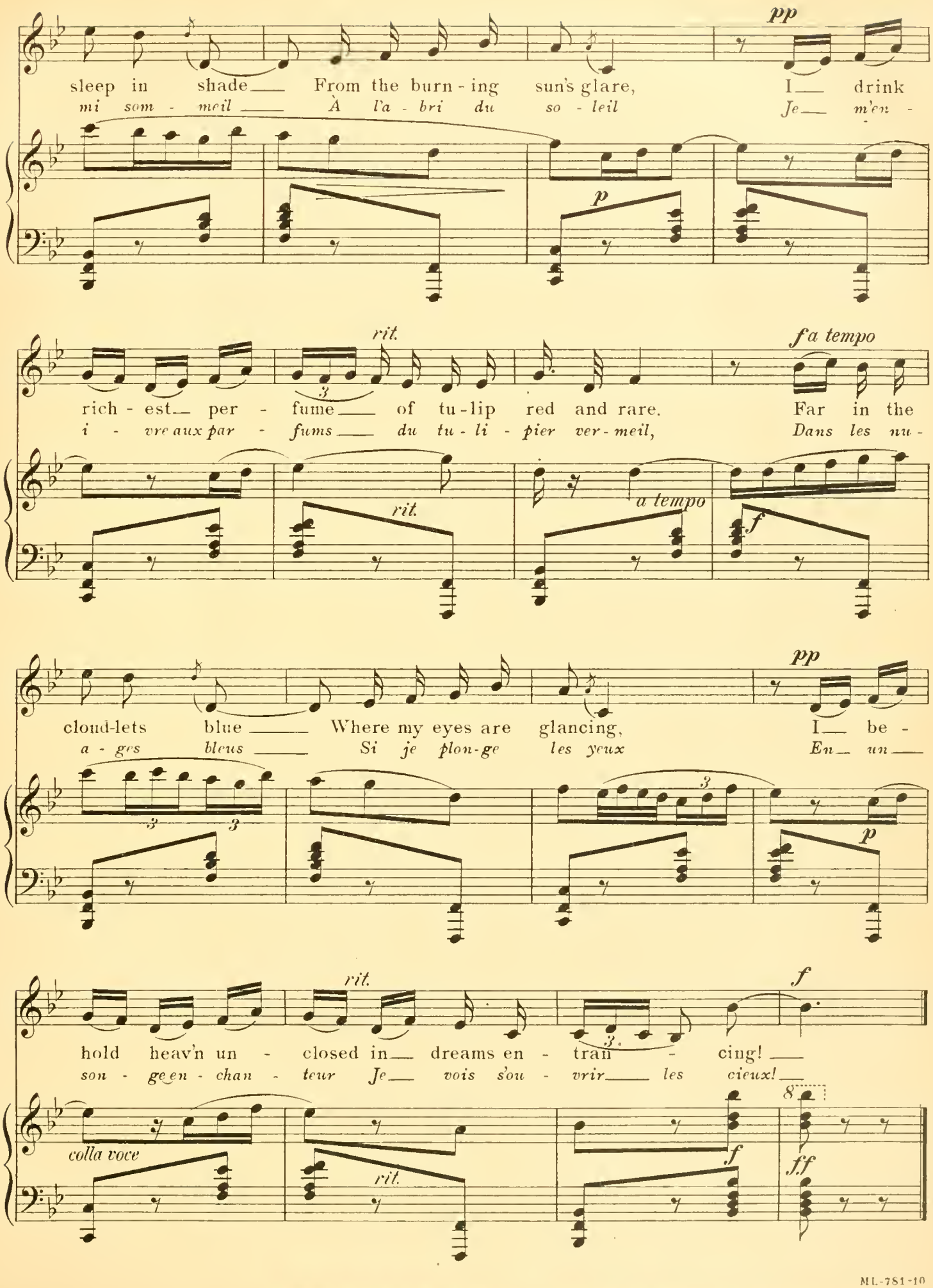

f
fro Dream - y thoughts i - dly stray-ing Like winds come and go, Thus half a -
ment Ma rê - veuse in - do - len - ce, Au souf - fle du vent, Dans un de -
f
pp
sleep in shade From the burn - ing sun's glare; I drink
mi som - meil À l'a - bri du so - leil Je m'en -
pp
Ped.
Ped.
rit.
a tempo
f
rich - est per - fume of tu - lip red and rare, Far in the
i - vre aux par - fums du tu - li - pier ver - meil, Dans les nu -
colla voce
p
f
Ped.
pp
cloud - lets blue Where my eyes are glan - cing, I be -
a - ges bleus Si je plon - ge les yeux En un
pp
Ped.


rit.
f
hold heav'n un - closed In dreams en - tran - cing!
son - ge en - chan - teur Je vois s'ou - vrir les cieux!
colla voce
ff
a tempo
ten.
ten.
f
sfz
p
f
Ev - er gay and free,
Li - bre et sans sou - ci
f
p
f
f
p
p
Thus to be Dream - ing all the mer - ry day,
Vi - vre ain - si En rê - vant le long du jour
f
p
f
p
f
p
p
p
p


Vows will we be - guile With a smile, Waft - ing lov - ers' sighs a -
Ri - re des ser - ments Des ga - lants Et de leurs sou - pirs d'a -
way. Love if we re - ceive, Nev - er give
mour Se lais - ser ai - mer Et char - mer
While the heart in safe - ty is, Is it not to you,
Sans ja - mais don - ner son coeur, N'est - ce pas, ma foi,
Tell me true, All the se - cret of bliss? Where the
Di - tes - moi, Le se - cret du bon - heur? Au mi -
f lento
portando la voce
a tempo
ff sec
Ped.

plane-trees are gloom-ing With bright_ arch - es_ green, Where the
lieu des pla - ta - nes Aux lar - ges fron - tons, Où la
a tempo
pp
con Ped.
vines, bright - ly bloom-ing, Sus - pend - ed_ are_ seen; There my
fleur des li - a - nes Sus - pend ses_ fes - tons; Mon ha -
light ham - mock sway - ing, Moves soft_ to_ and_ fro, Dream - y
mac se ba - lan - ce, Ber - çant mol - le - ment Ma ré -
thoughts i - dly stray - ing, Like winds_ come_ and_ go. Thus half a -
veuse in - do - len - ce, Au souf - fle_ du_ vent Dans un de -
f


pp
sleep in shade From the burn-ing sun's glare, I drink
mi som - meil À l'a - bri du so - leil, Je m'en -
p
rit.
a tempo
f
rich - est per - fume of tu - lip red and rare, Far in the
i - vre aux par - fums du tu - li - pier ver-meil, Dans les nu -
colla voce
a tempo
f
pp
cloud-lets blue Where my eyes are glan-cing, I be -
a - ges bleus Si je plon - ge les yeux En un
3
p
rit.
f
hold heav'n un - closed In dreams en - tran - cing!
son - ge en - chan - teur Je vois s'ou - vrir les cieux!
8
rit.
ff


a tempo
ten.
sfz
ten.
p
f
p
f
Ped.
*
When the eve - ning star shines a - far, Then on bal - co - ny a -
Quand l'é - toi - le luit Dans la nuit S'ac - cou - der sur son bal -
bove, Soft - est words to hear Of lov - er dear
con, É - cou - ter les voeux D'un a - mou - reux
3

Mur-mur - ing his song of love,
Qui mur - mu - re sa chan - son.
Then to bid him weep
Le lais - ser pleu - rer
With sighs so deep,
Et sou - pi - rer
While your face all smil - ing
En ri - ant de son ar -
is,
deur,
Is it not to you,
N'est - ce pas, ma fois,
Tell me true,
Di - tes - moi,
lento
All the se - cret of bliss?
Le se - cret du bon - heur?
portando la voce
a tempo
Where the
Au mi -
f lento
ff
sec.

plane trees are gloom-ing With high arch - es green, Where the
lieu des pla - ta - nes Au lar - ges fron - tons, Où la
a tempo
pp
con Ped.
vines bright - ly bloom - ing, Sus - pend - ed are seen, There my
fleur des li - a - nes Sus - pend ses fes - tons; Mon ha -
light ham - mock sway - ing, Moves soft to and fro, Dream - y
mac se ba - lan - ce Ber - çant mol - le - ment, Ma rê -
thoughts, i - dly stray - ing, Like winds come and go. Thus, half a -
veuse in - do - len - ce, Au souf - fle du vent Dans un de -
f



PROPERTY OF THE NEW YORK

GOOD MORNING, CLAIRE!

(BONJOUR, SUZON!)

(AUBADE)

ALFRED DE MUSSET (1810-1857)
Translated by Nathan Haskell Dole

ÉMILE PESSARD
(1843-)

Moderato assai (♩ = 104)

PIANO

mf elegante

pp

Good morn-ing, Claire, good morn-ing, Claire, my wood-land
Bon-jour, Su - zon! Bon-jour, Su - zon! ma fleur des

pp *molto leggiero*

pp

flow'r! ____ And art thou still, and art thou still our pret - tiest
bois! ____ Ès - tu tou - jours, ès - tu tou - jours la plus jo -

maid - en? From I - ta - lia's shores I am come this hour With stores of
li - e? Je re - viens, ___ tel ___ que ___ tu me vois, D'un grand voy-

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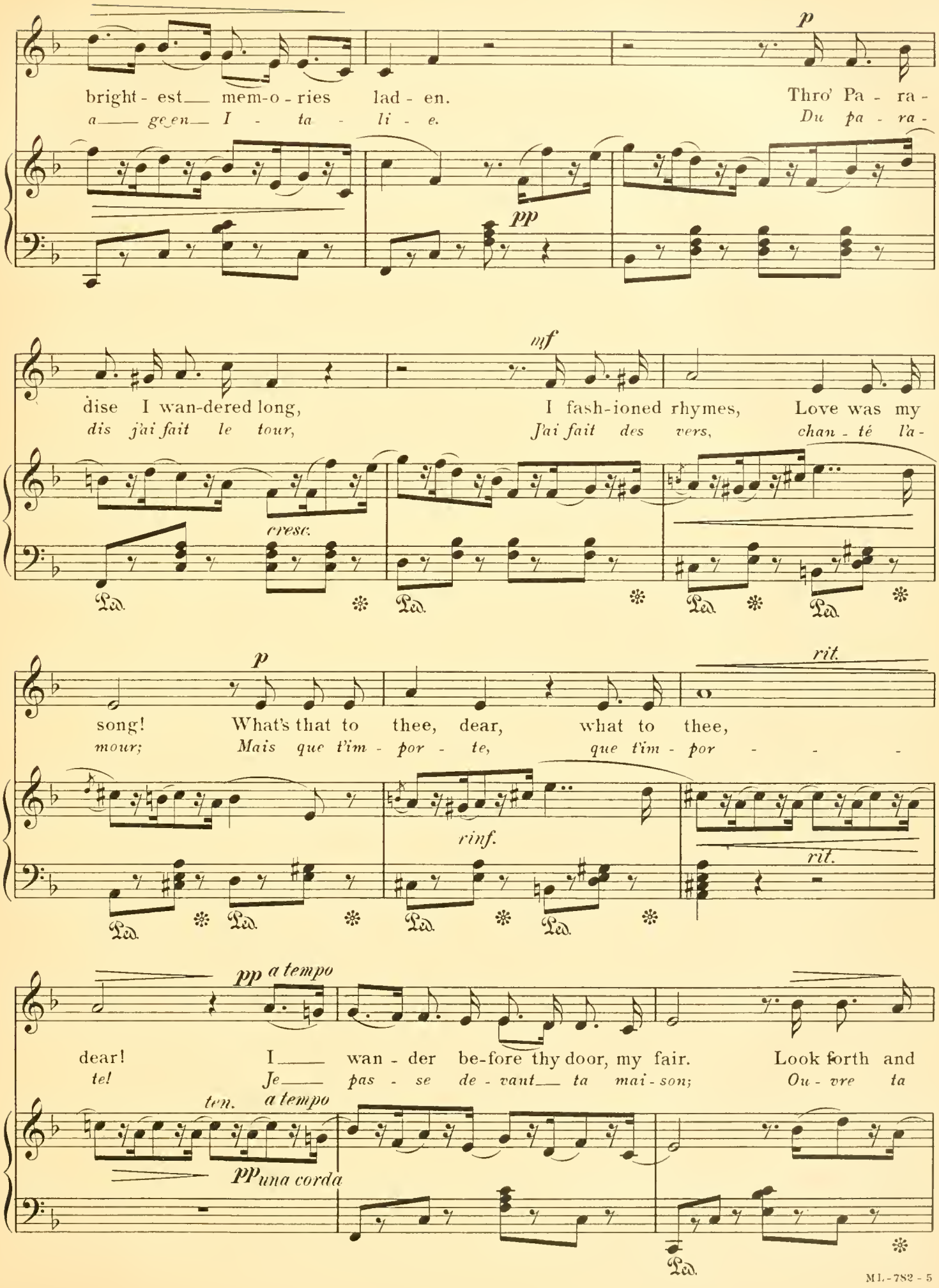
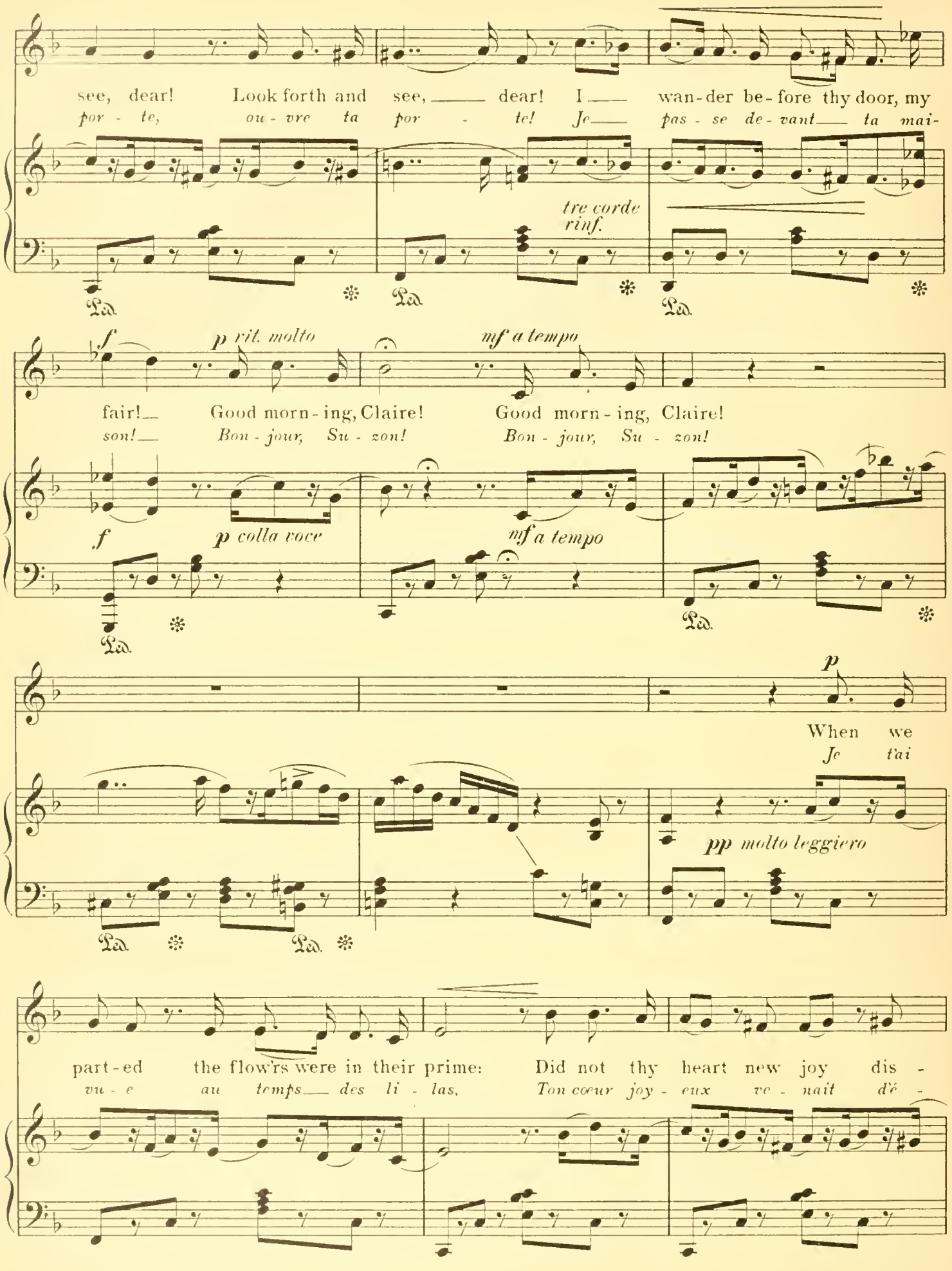
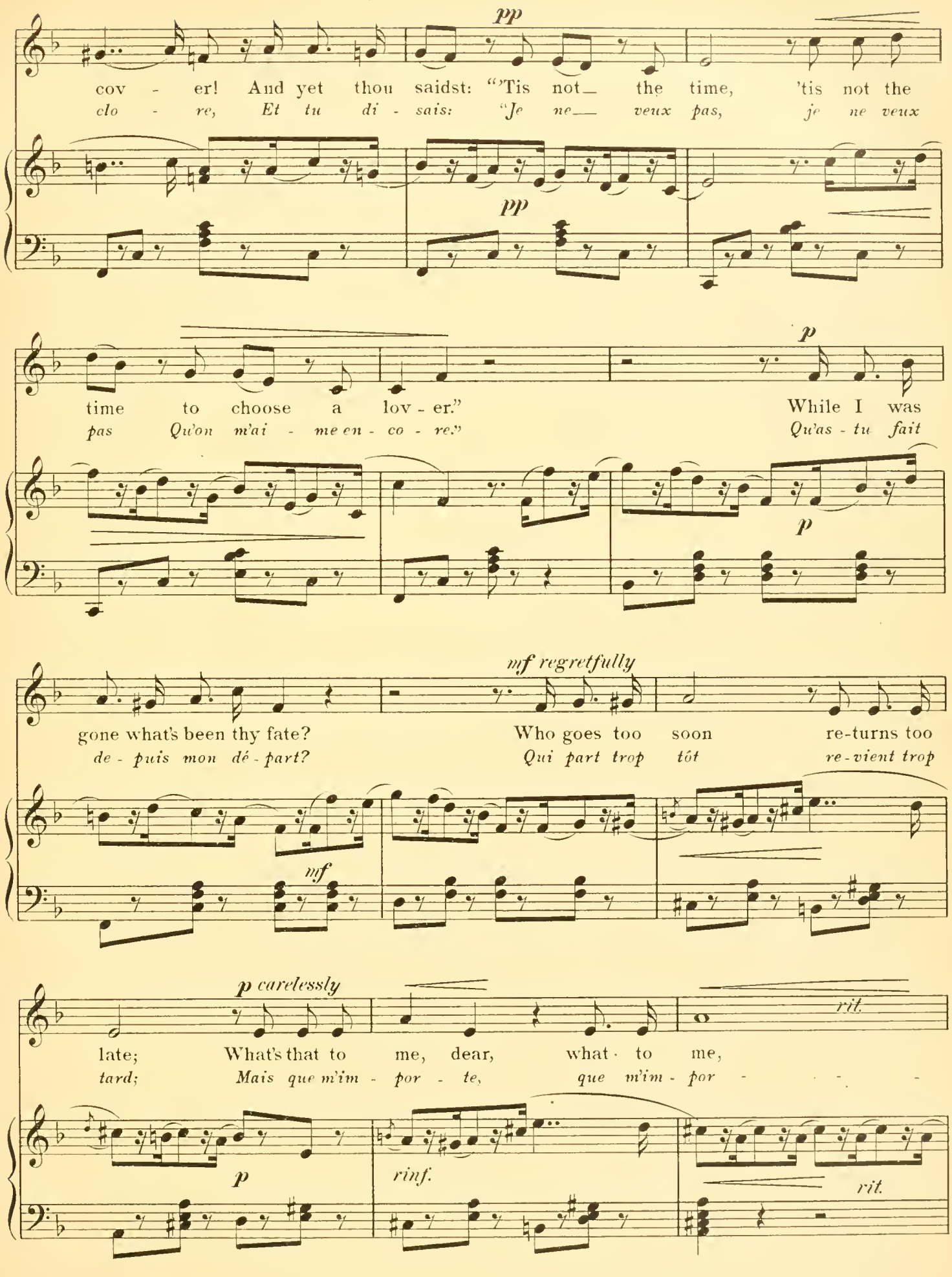
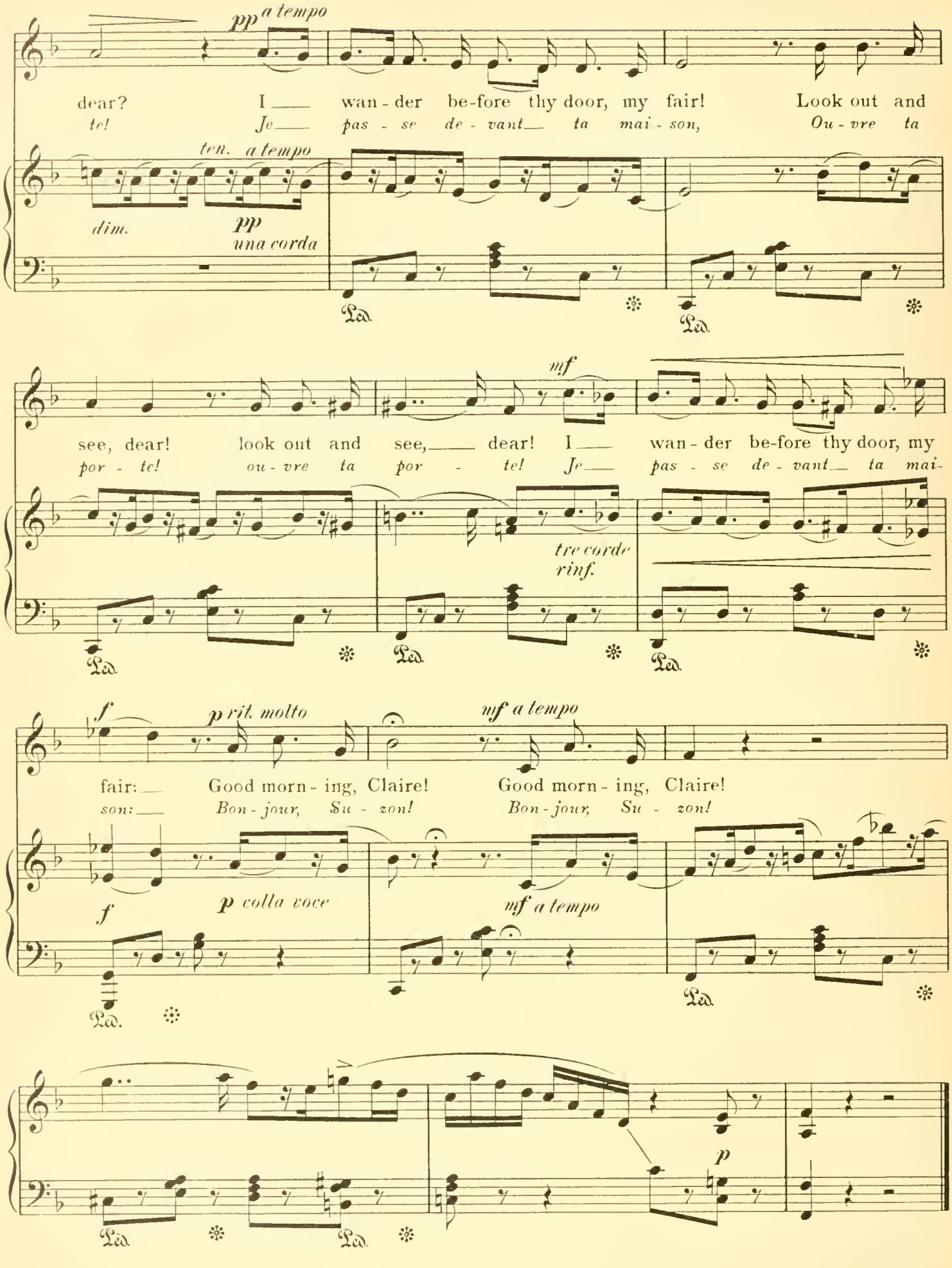

p
bright - est mem-o - ries lad - en.
a ge en I - ta - li - e.
Thro' Pa - ra -
Du pa - ra -
pp
mf
dise I wan-dered long,
dis j'ai fait le tour,
I fash-ioned rhymes, Love was my
J'ai fait des vers, chan - té l'a -
cresc.
Ped.
p
song!
mour;
What's that to thee, dear, what to thee,
Mais que t'im - por - te, que t'im - por - - - -
rit.
rinf.
rit.
pp a tempo
dear!
te!
I wan - der be-fore thy door, my fair.
Je pas - se de - vant ta mai - son;
Look forth and
Ou - vre ta
ten. a tempo
pp una corda


see, dear! Look forth and see, dear! I wan-der be-fore thy door, my
por - te, ou - vre ta por - te! Je pas - se de - vant ta mai-
tre corde
rinf.
Ped.
f
p rit. molto
mf a tempo
fair! Good morn - ing, Claire! Good morn - ing, Claire!
son! Bon - jour, Su - zon! Bon - jour, Su - zon!
f
p colla voce
mf a tempo
p
When we
Je tai
pp molto leggiero
part-ed the flow'rs were in their prime: Did not thy heart new joy dis -
vu - e au temps des li - las, Ton cœur joy - eux ve - nait dé -

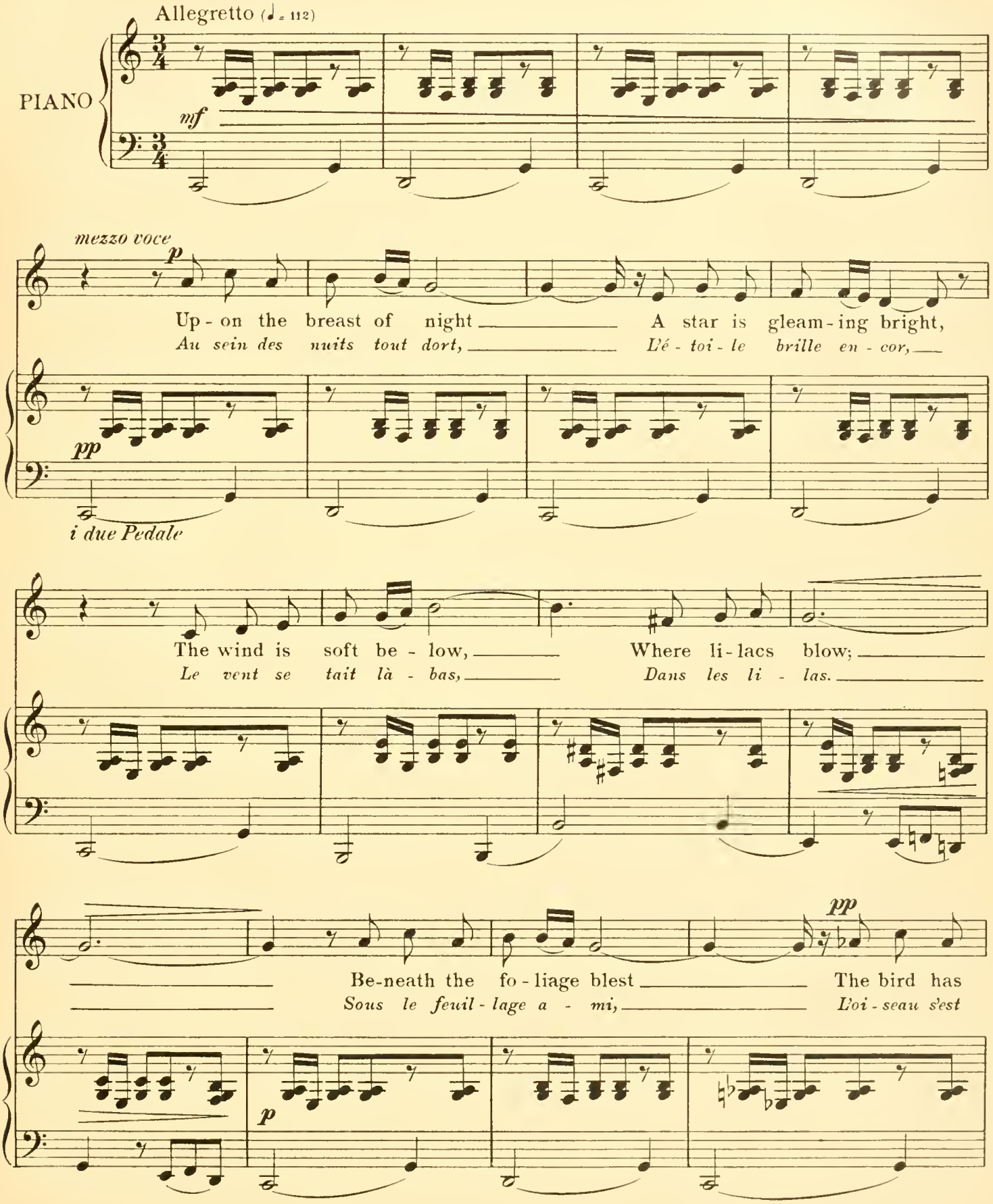

pp
cov - er! And yet thou saidst: "'Tis not_ the time, 'tis not the
clo - re, Et tu di - sais: "Je ne_ veux pas, je ne veux
pp
p
time to choose a lov - er." While I was
pas Qu'on m'ai - me en - co - re." Qu'as - tu fait
p
mf regretfully
gone what's been thy fate? Who goes too soon re-turns too
de - puis mon dé - part? Qui part trop tôt re-vient trop
mf
p carelessly
rit.
late; What's that to me, dear, what to me,
tard; Mais que m'im - por - te, que m'im - por - - - -
p
rinf.
rit.


pp a tempo
dear? I ___ wan - der be-fore thy door, my fair! Look out and
te! Je ___ pas - se de - vant ___ ta mai - son, Ou - vre ta
ten. a tempo
dim.
pp
una corda
Ped.
Ped.
mf
see, dear! look out and see, ___ dear! I ___ wan - der be-fore thy door, my
por - te! ou - vre ta por - te! Je ___ pas - se de - vant ___ ta mai-
tre corde
rinf.
Ped.
Ped.
Ped.
f
p rit. molto
mf a tempo
fair: ___ Good morn - ing, Claire! Good morn - ing, Claire!
son: ___ Bon - jour, Su - zon! Bon - jour, Su - zon!
f
p colla voce
mf a tempo
Ped.
Ped.
p
Ped.
Ped.

SERENADE
(SÉRÉNADE)

EUGÈNE ADENIS
Translated by Isabella G. Parker

(Original Key, D)

GABRIEL PIERNÉ, Op. 7
(1863 -)

Allegretto (♩ = 112)
PIANO
mf
mezzo voce
p
Up - on the breast of night
A star is gleam - ing bright,
Au sein des nuits tout dort,
L'é - toi - le brille en - cor,
pp
i due Pedale
The wind is soft be - low,
Where li - lacs blow;
Le vent se tait là - bas,
Dans les li - las.
pp
Be-neath the fo - liage blest
The bird has
Sous le feuil - lage a - mi,
L'oi - seau s'est
p

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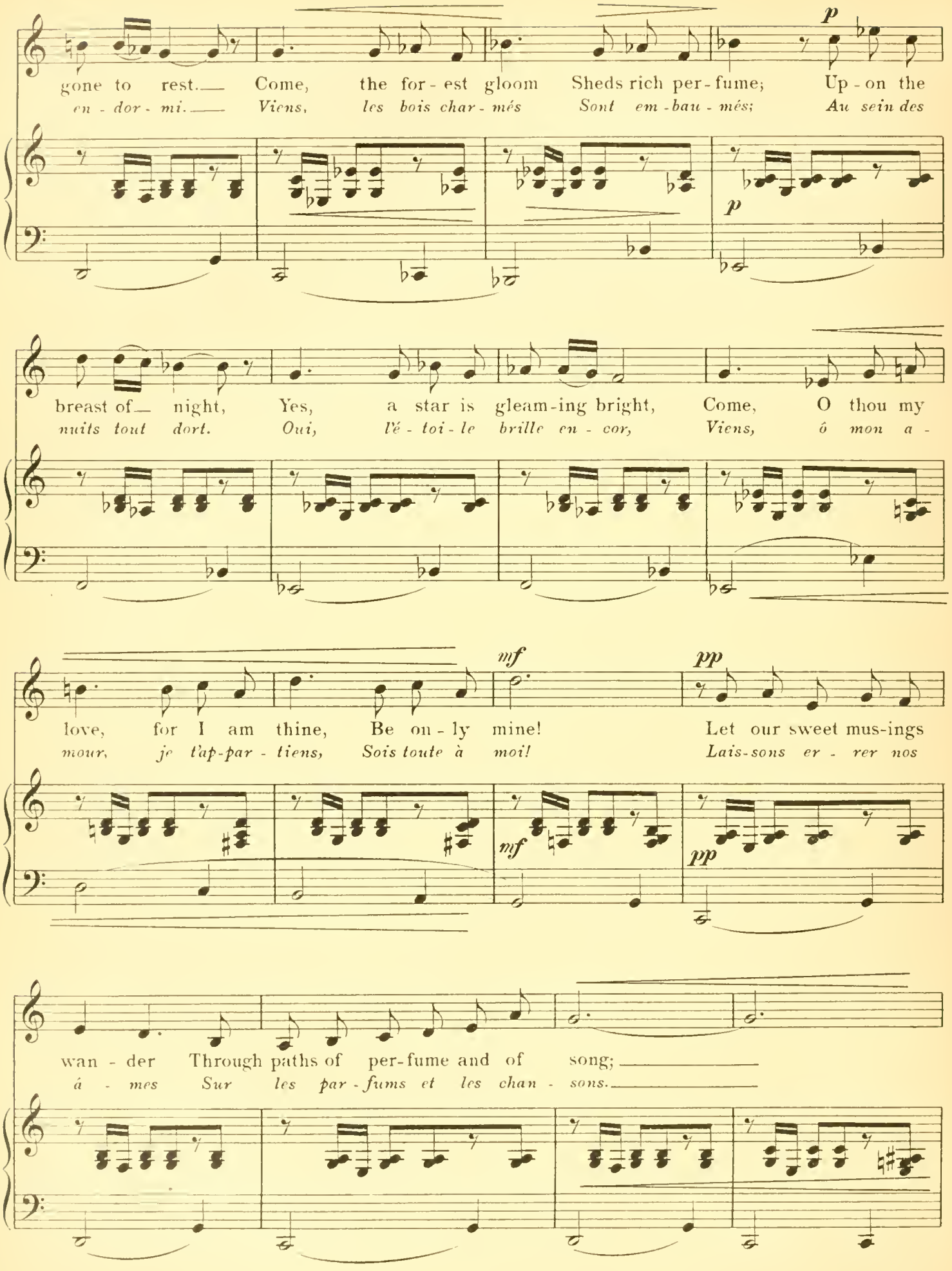
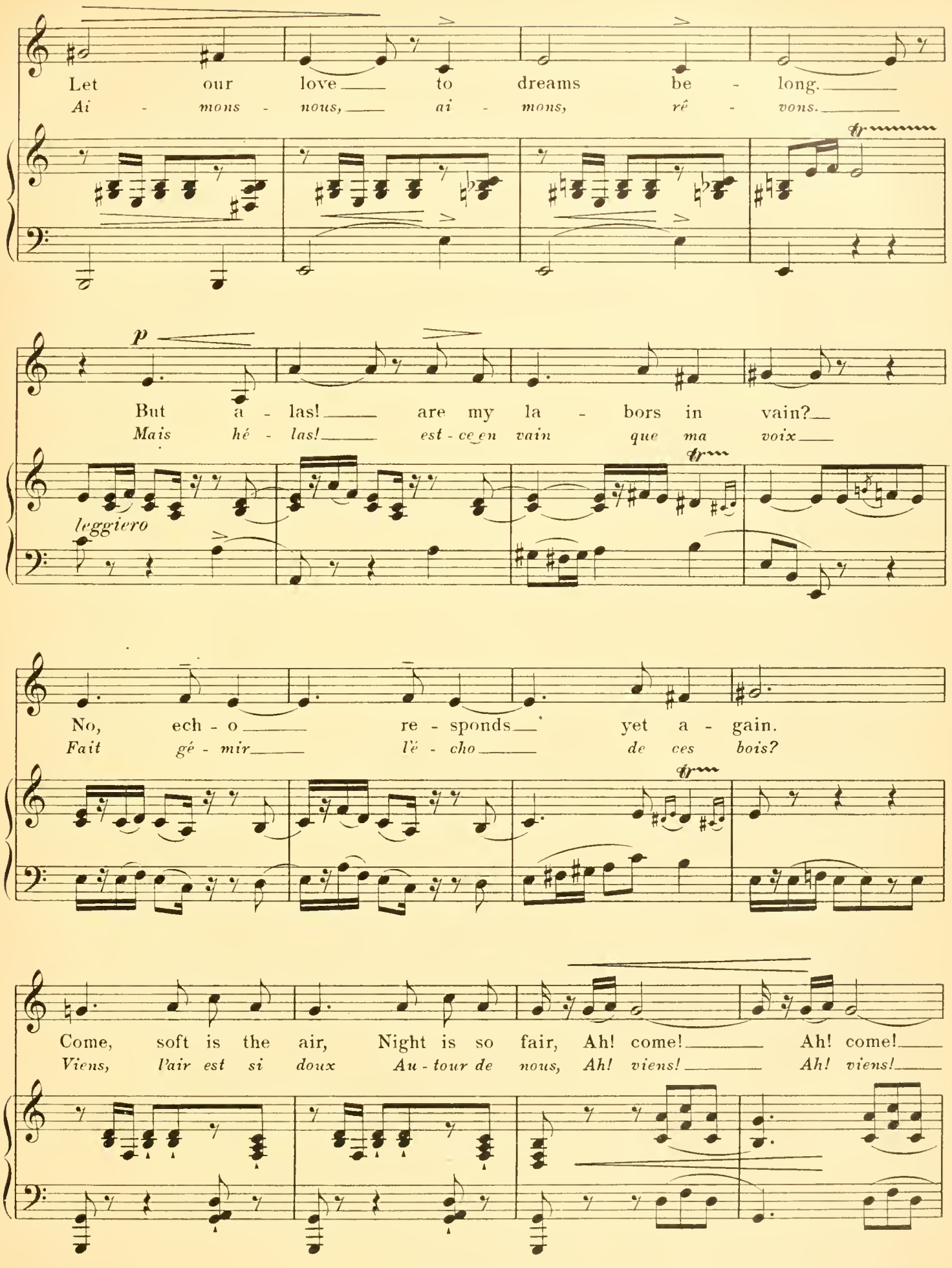
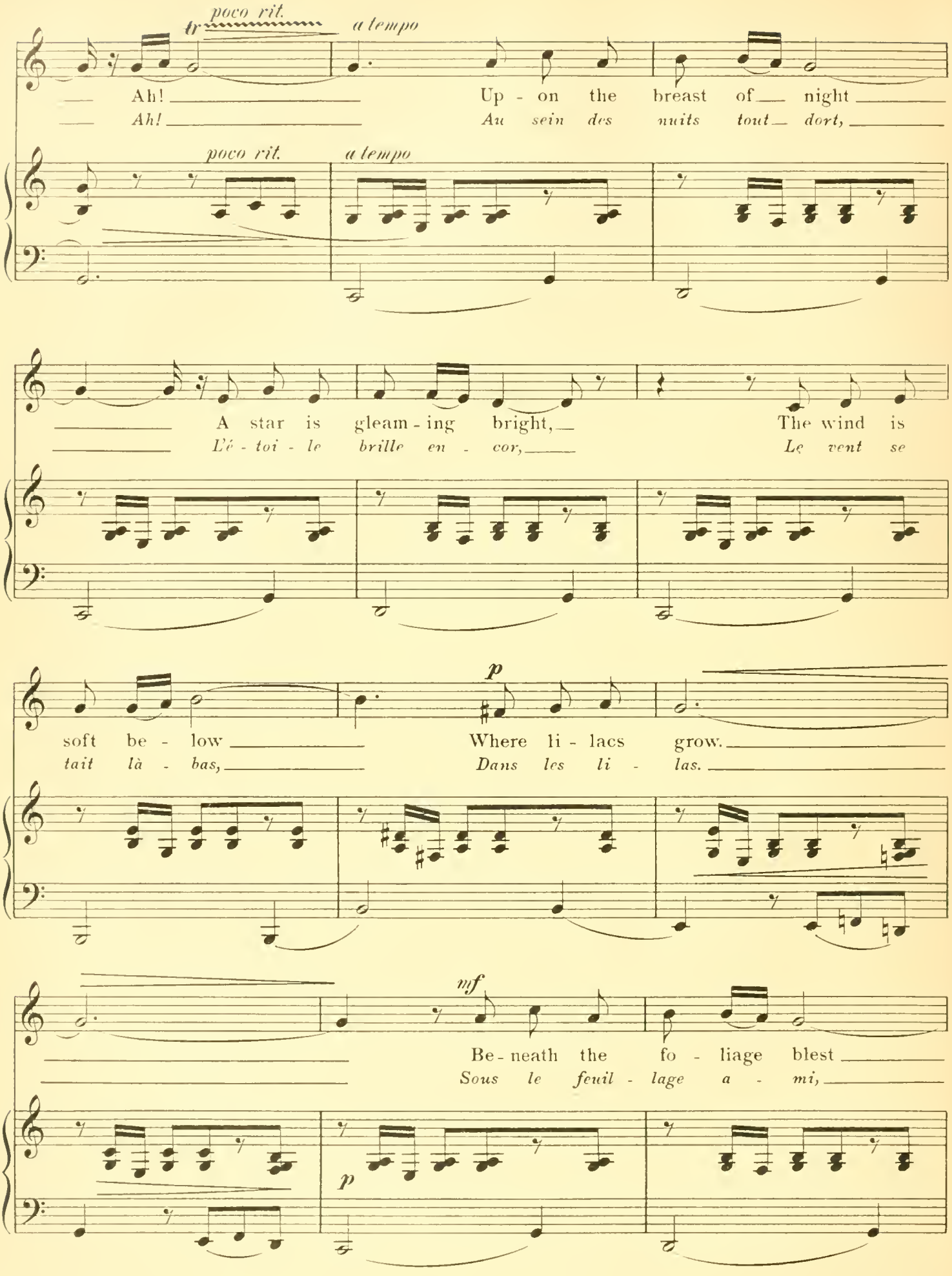
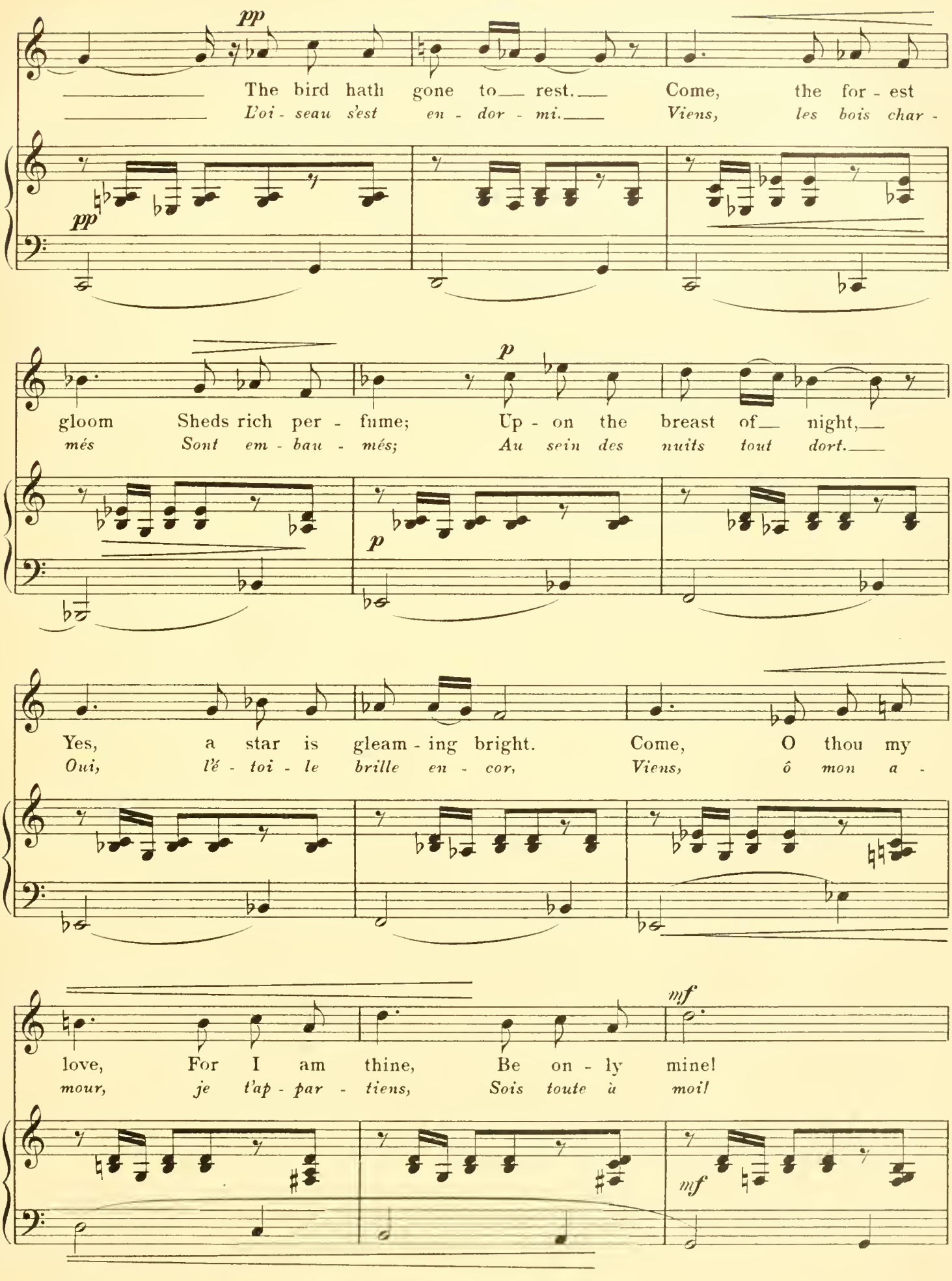
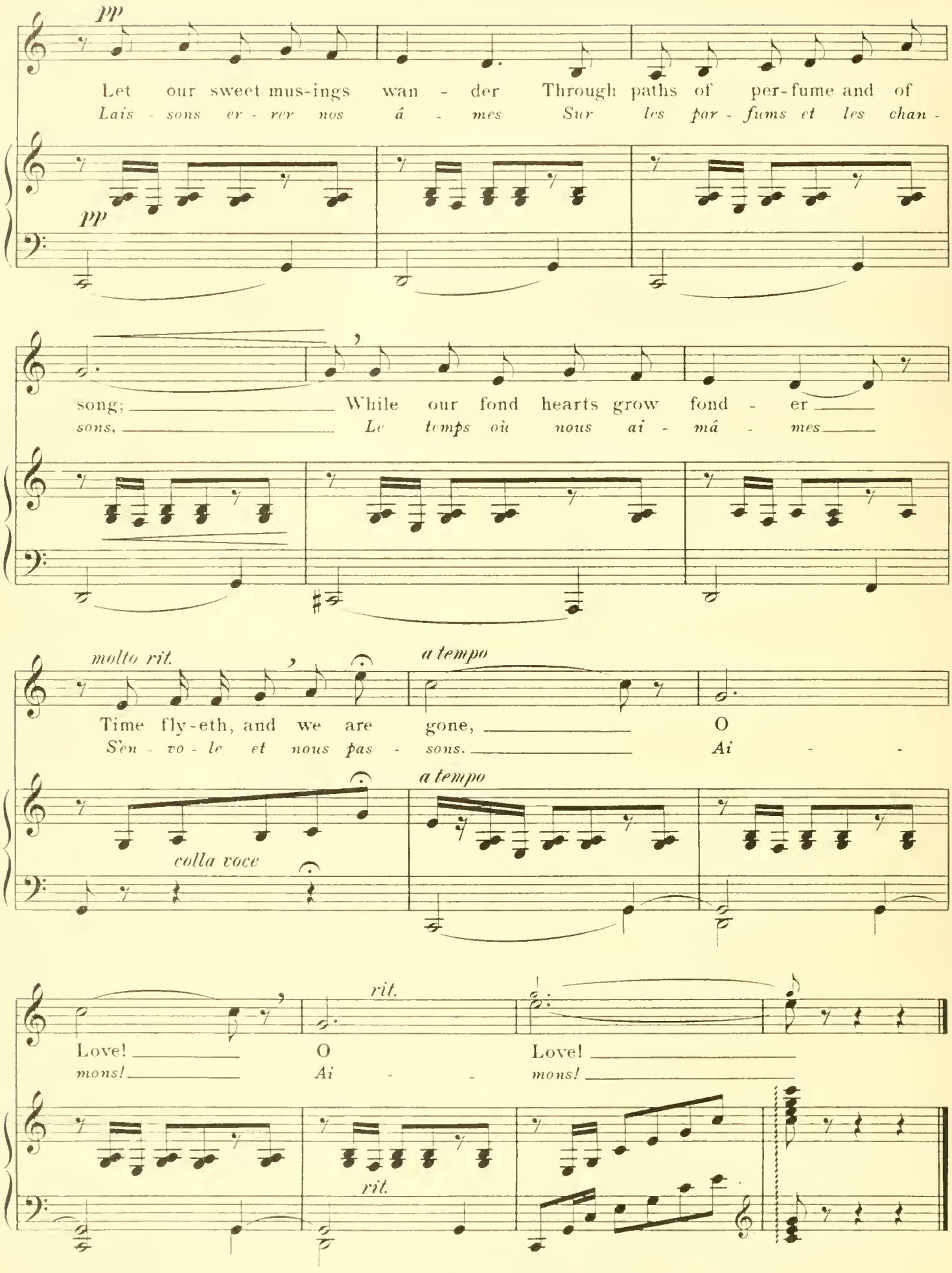
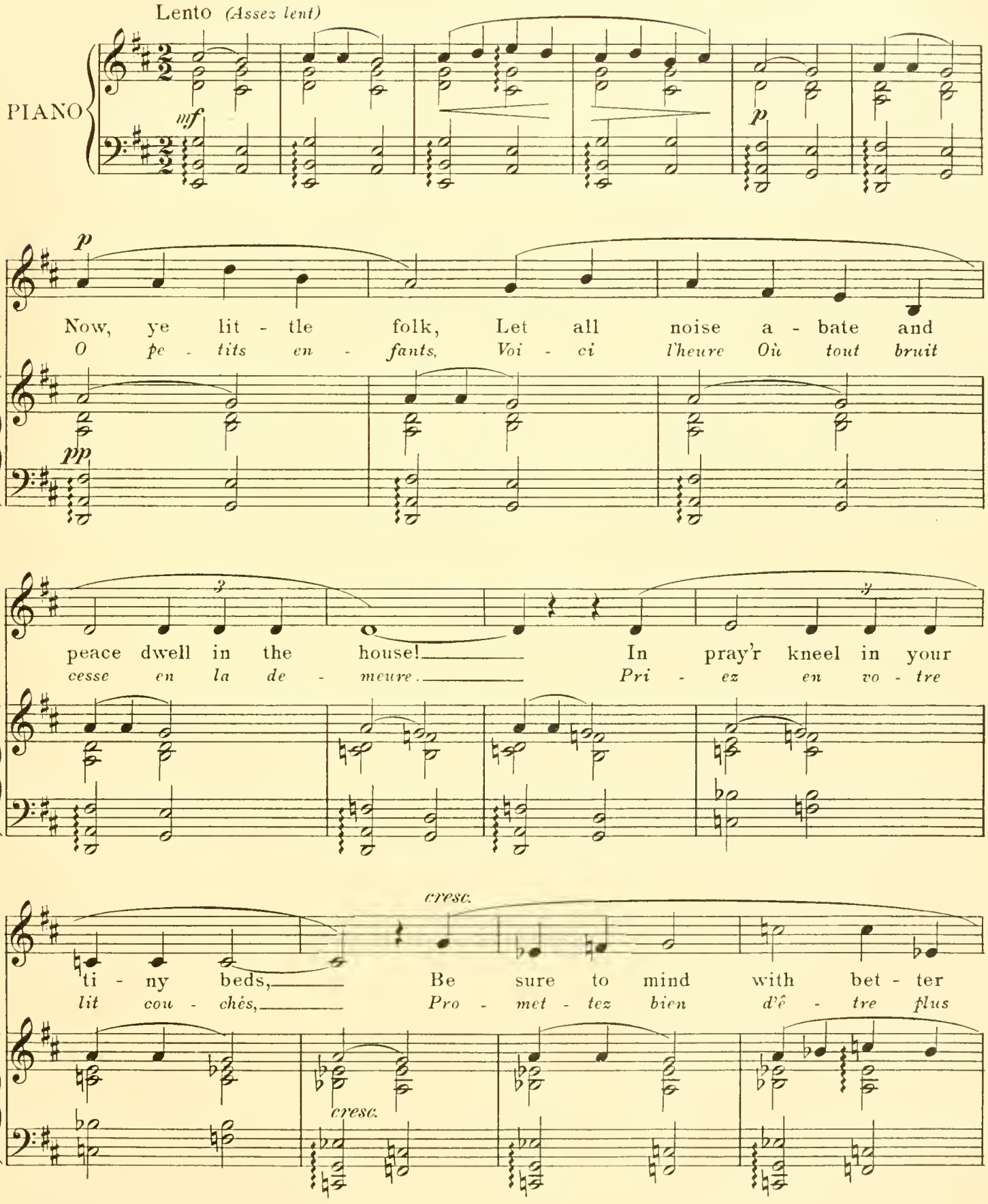

p
gone to rest. Come, the for-est gloom Sheds rich per-fume; Up-on the
en-dor-mi. Viens, les bois char-més Sont em-bau-més; Au sein des
p
breast of night, Yes, a star is gleam-ing bright, Come, O thou my
nuits tout dort. Oui, l'é-toi-le brille en-cor, Viens, ô mon a-
mf
pp
love, for I am thine, Be on-ly mine! Let our sweet mus-ings
mour, je t'ap-par-tiens, Sois toute à moi! Lais-sons er-rer nos
mf
pp
wan-der Through paths of per-fume and of song;
á-mes Sur les par-fums et les chan-sons.


Let our love to dreams be - long.
Ai - mons - nous, ai - mons, rê - vons.
p
But a - las! are my la - bors in vain?
Mais hé - las! est - ce en vain que ma voix
leggiero
No, ech - o re - sponds yet a - gain.
Fait gé - mir l'é - cho de ces bois?
Come, soft is the air, Night is so fair, Ah! come! Ah! come!
Viens, l'air est si doux Au - tour de nous, Ah! viens! Ah! viens!

poco rit.
a tempo
Ah! Up - on the breast of night
Ah! Au sein des nuits tout dort,
poco rit.
a tempo
A star is gleam - ing bright, The wind is
L'é - toi - le brille en - cor, Le vent se
p
soft be - low Where li - lacs grow.
tait là - bas, Dans les li - las.
mf
Be - neath the fo - liage blest
Sous le feuil - lage a - mi,
p

pp
The bird hath gone to rest. Come, the for - est
L'oi - seau s'est en - dor - mi. Viens, les bois char -
pp
p
gloom Sheds rich per - fume; Up - on the breast of night,
més Sont em - bau - més; Au sein des nuits tout dort.
p
Yes, a star is gleam - ing bright. Come, O thou my
Oui, l'é - toi - le brille en - cor, Viens, ô mon a -
mf
love, For I am thine, Be on - ly mine!
mour, je t'ap - par - tiens, Sois toute à moi!
mf

pp
Let our sweet mus-ings wan - der Through paths of per-fume and of
Lais - sons er - rer nos â - mes Sur les par - fums et les chan -
pp
song; While our fond hearts grow fond - er
sons, Le temps où nous ai - mâ - mes
molto rit.
a tempo
Time fly-eth, and we are gone, O
S'en - vo - le et nous pas - sons. Ai - -
a tempo
colla voce
rit.
Love! O Love!
mons! Ai - - mons!
rit.

LULLABY
(BERCEUSE)

HIPPOLYTE LUCAS
Translated by Alexander Blaess

(Original Key)

J. GUY ROPARTZ
(1864-)

Lento (Assez lent)
PIANO
mf
p
Now, ye lit - tle folk, Let all noise a - bate and
O pe - tits en - fants, Voi - ci l'heure Où tout bruit
pp
peace dwell in the house! In pray'r kneel in your
cesse en la de - meure. Pri - ez en vo - tre
cresc.
ti - ny beds, Be sure to mind with bet - ter
lit cou - chés, Pro - met - tez bien d'ê - tre plus
cresc.

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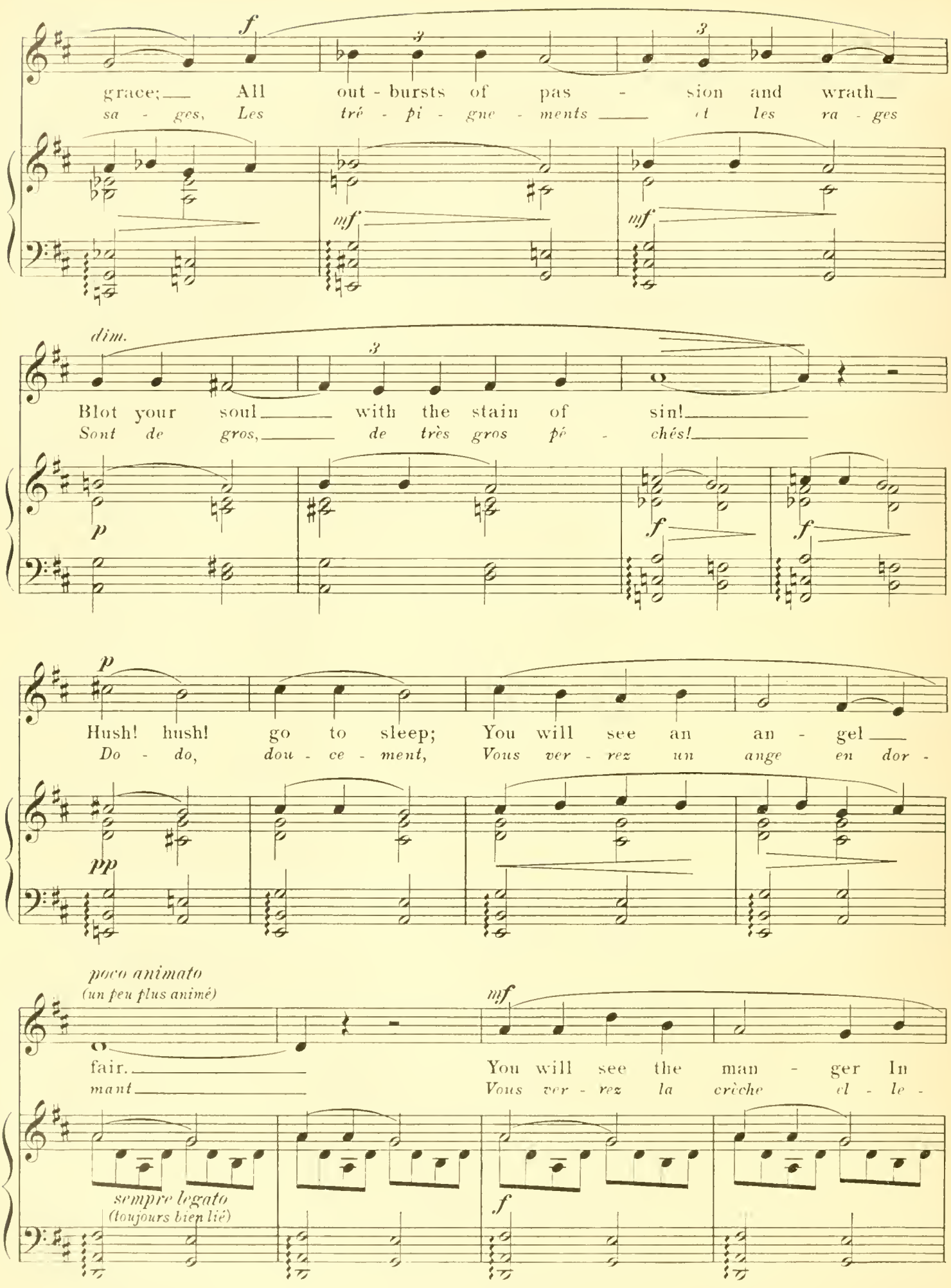
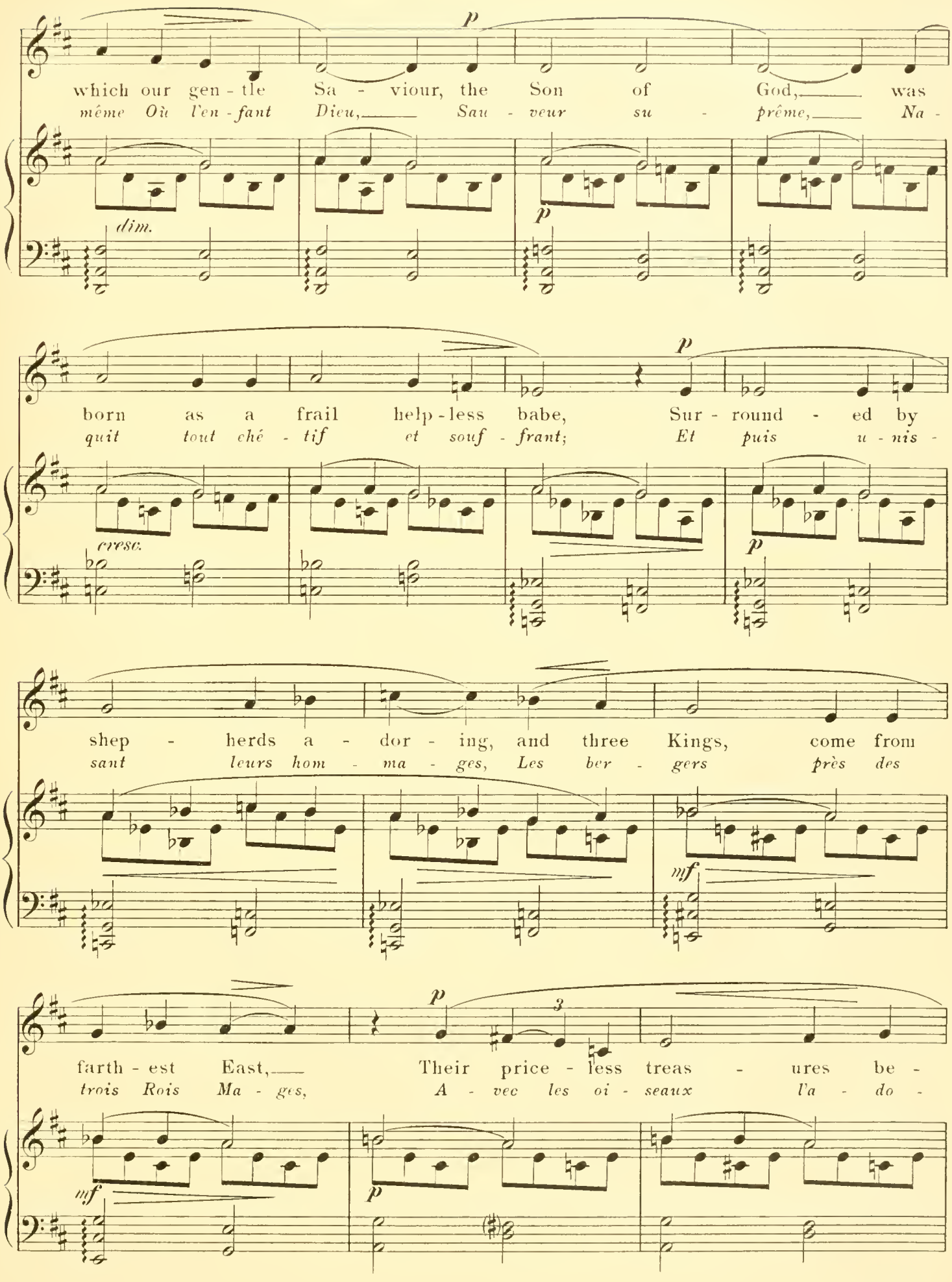
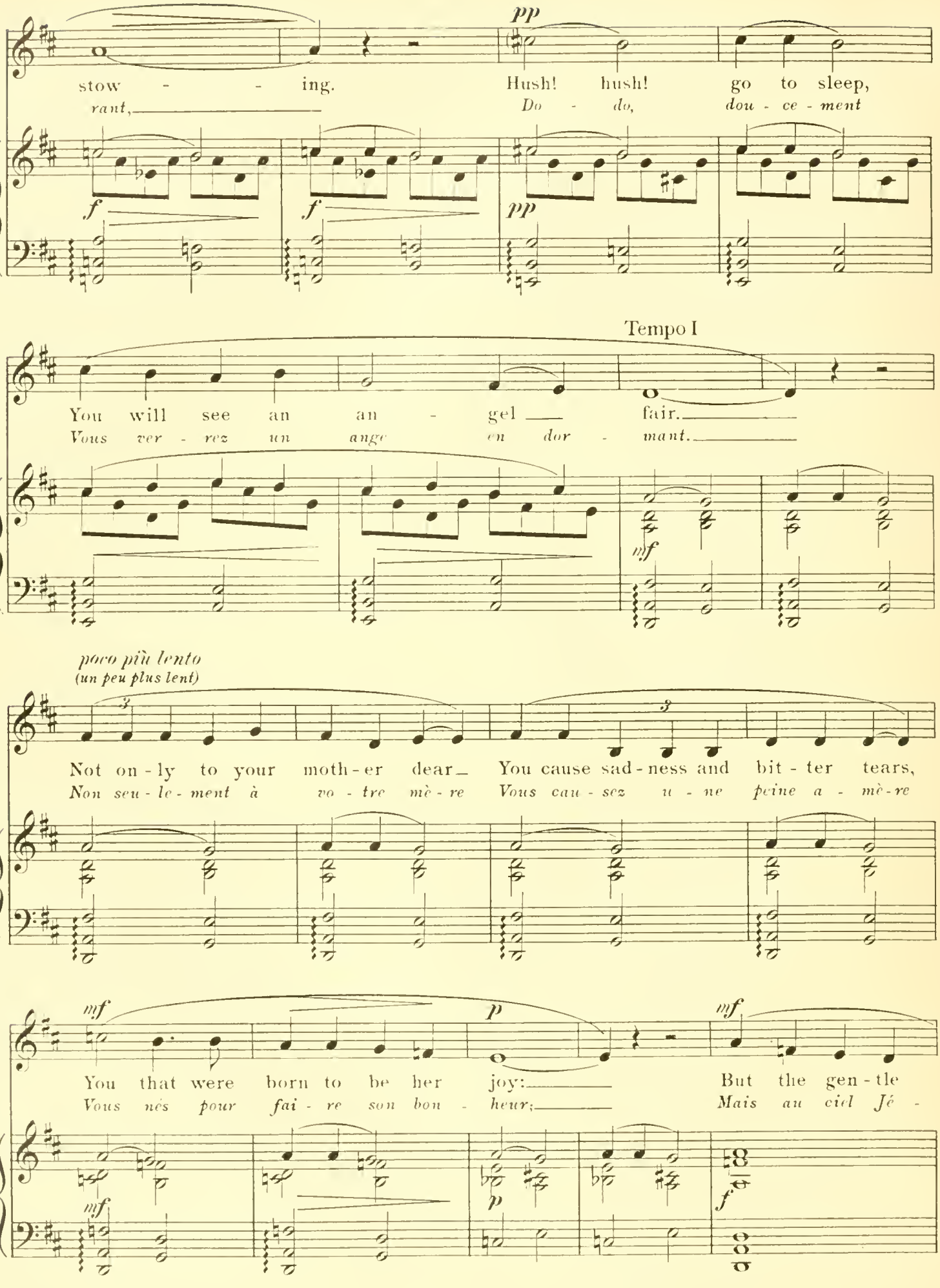
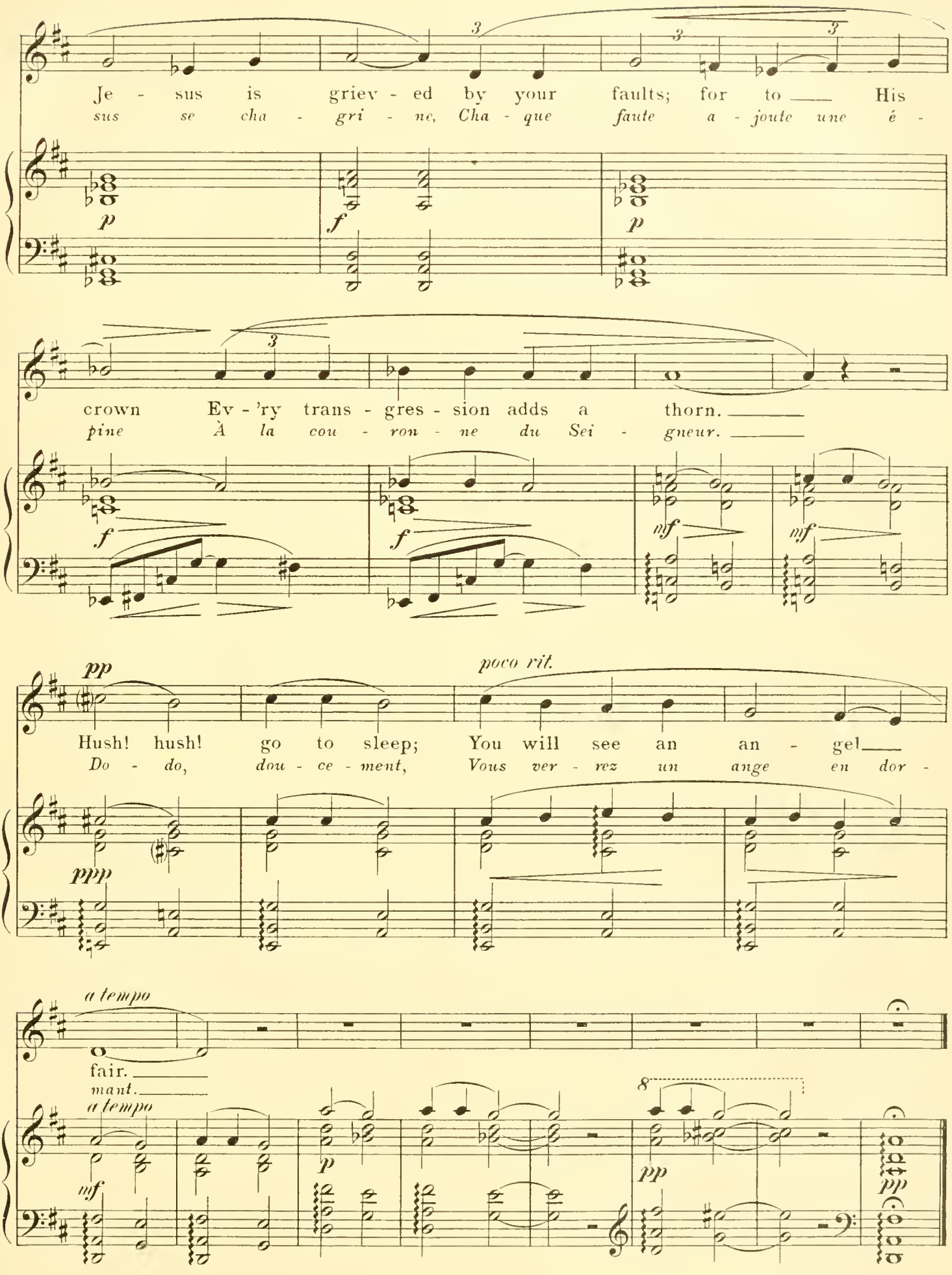

f
grace; All out - bursts of pas - sion and wrath
sa - ges, Les tré - pi - gne - ments et les ra - ges
mf
mf
dim.
Blot your soul with the stain of sin!
Sont de gros, de très gros pé - chés!
p
f
f
p
Hush! hush! go to sleep; You will see an an - gel
Do - do, dou - ce - ment, Vous ver - rez un ange en dor -
pp
poco animato
(un peu plus animé)
mf
fair.
mant
You will see the man - ger In
Vous ver - rez la crèche el - le -
sempre legato
(toujours bien lié)
f

p
which our gen - tle Sa - viour, the Son of God, was
même Où l'en - fant Dieu, Sau - veur su - prême, Na -
dim.
p
born as a frail help - less babe, Sur - round - ed by
quit tout ché - tif et souf - frant; Et puis u - nis -
cresc.
p
shep - herds a - dor - ing, and three Kings, come from
sant leurs hom - ma - ges, Les ber - gers près des
mf
p
3
farth - est East, Their price - less treas - ures be -
trois Rois Ma - ges, A - vec les oi - seaux l'a - do -
mf
p

pp
stow - - - ing.
Hush! hush! go to sleep,
rant,
Do - do,
dou - ce - ment
f
f
pp
Tempo I
You will see an an - gel fair.
Vous ver - rez un ange en dor - mant.
mf
poco più lento
(un peu plus lent)
3
3
Not on - ly to your moth - er dear
You cause sad - ness and bit - ter tears,
Non seu - le - ment à vo - tre mè - re
Vous cau - sez u - ne peine a - mè - re
mf
p
mf
You that were born to be her joy:
But the gen - tle
Vous nés pour fai - re son bon - heur;
Mais au ciel Jé -
mf
p
f


Je - sus is griev - ed by your faults; for to His
sus se cha - gri - ne, Cha - que faute a - joute une é -
p
f
p
crown Ev - 'ry trans - gres - sion adds a thorn.
pine À la cou - ron - ne du Sei - gneur.
f
f
mf
mf
pp
poco rit.
Hush! hush! go to sleep; You will see an an - gel
Do - do, dou - ce - ment, Vous ver - rez un ange en dor -
ppp
a tempo
fair.
mant.
a tempo
mf
p
8
pp
pp

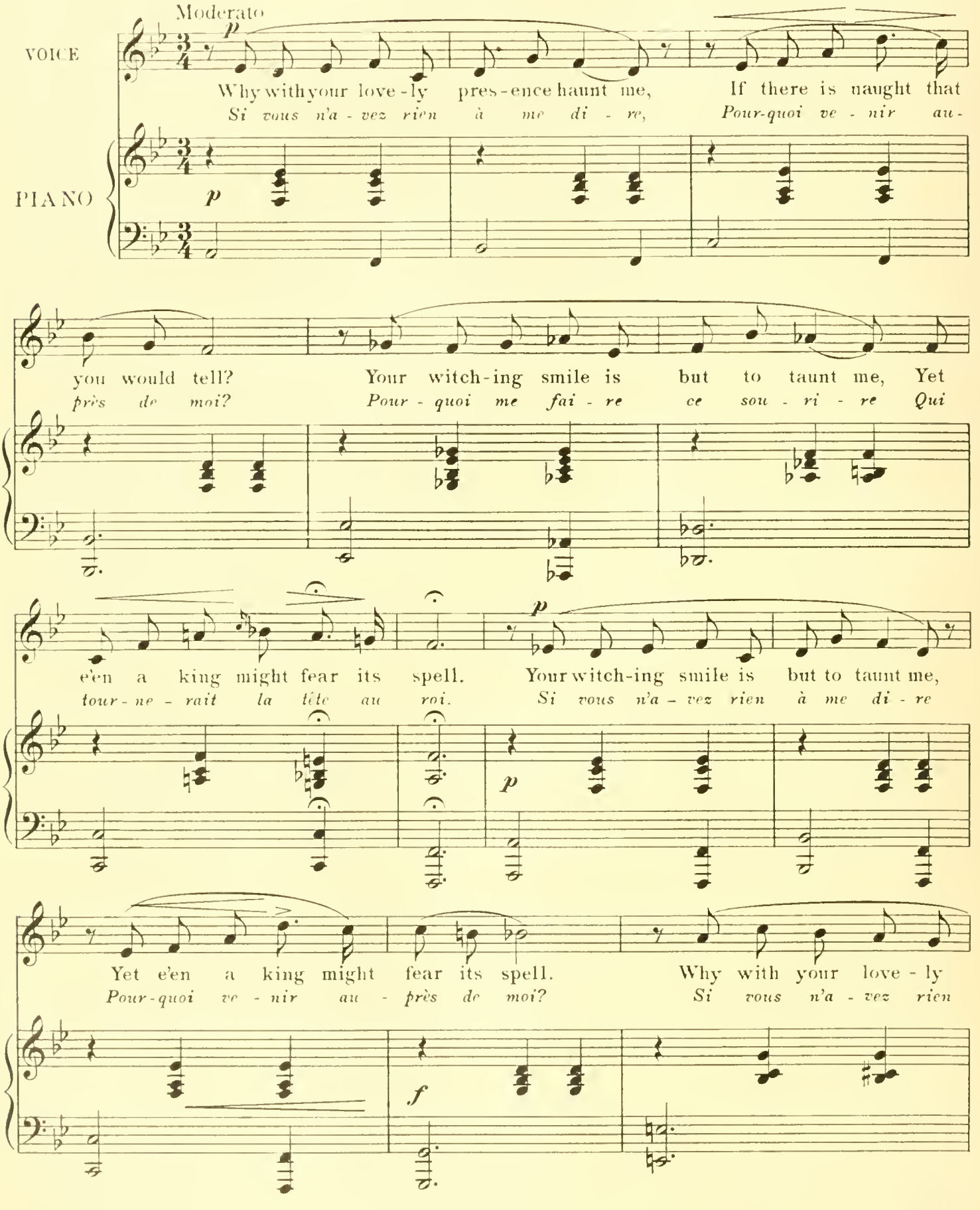
To Miss Fanny Reed

WHY WITH YOUR LOVELY PRESENCE HAUNT ME?

(SI VOUS N'AVEZ RIEN À ME DIRE)

VICTOR HUGO (1802-1885)
Translated by Arthur Westbrook

ROMANCE

Baroness WILLY de ROTHSCHILD

Moderato
VOICE
PIANO
p
Why with your love-ly pres-ence haunt me, If there is naught that
Si vous n'a-vez rien à me di-re, Pour-quoi ve-nir au-
you would tell? Your witch-ing smile is but to taunt me, Yet
près de moi? Pour-quoi me fai-re ce sou-ri-re Qui
e'en a king might fear its spell. Your witch-ing smile is but to taunt me,
tour-ne-rait la tête au roi. Si vous n'a-vez rien à me di-re
Yet e'en a king might fear its spell. Why with your love-ly
Pour-quoi ve-nir au-près de moi? Si vous n'a-vez rien
f

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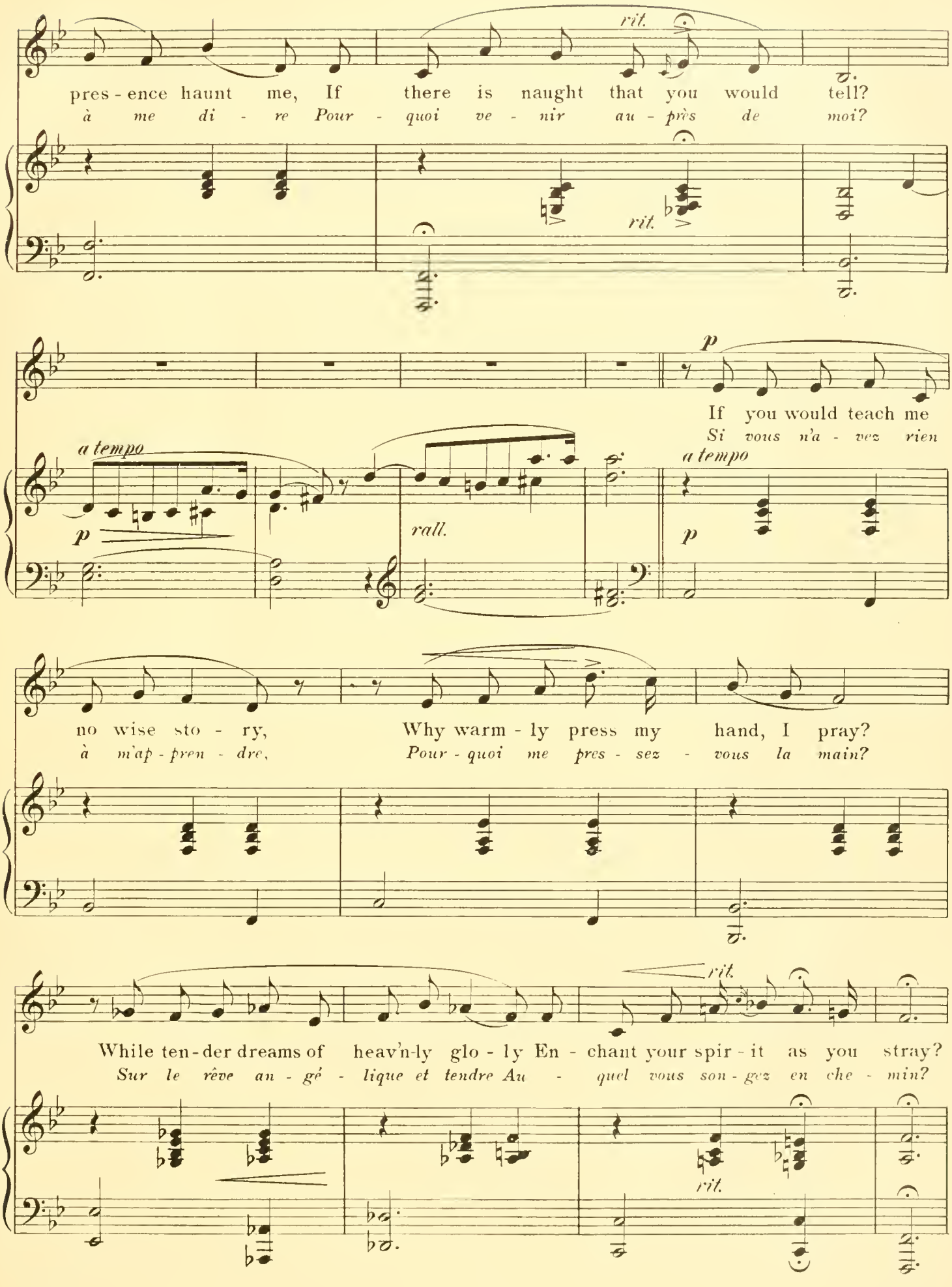
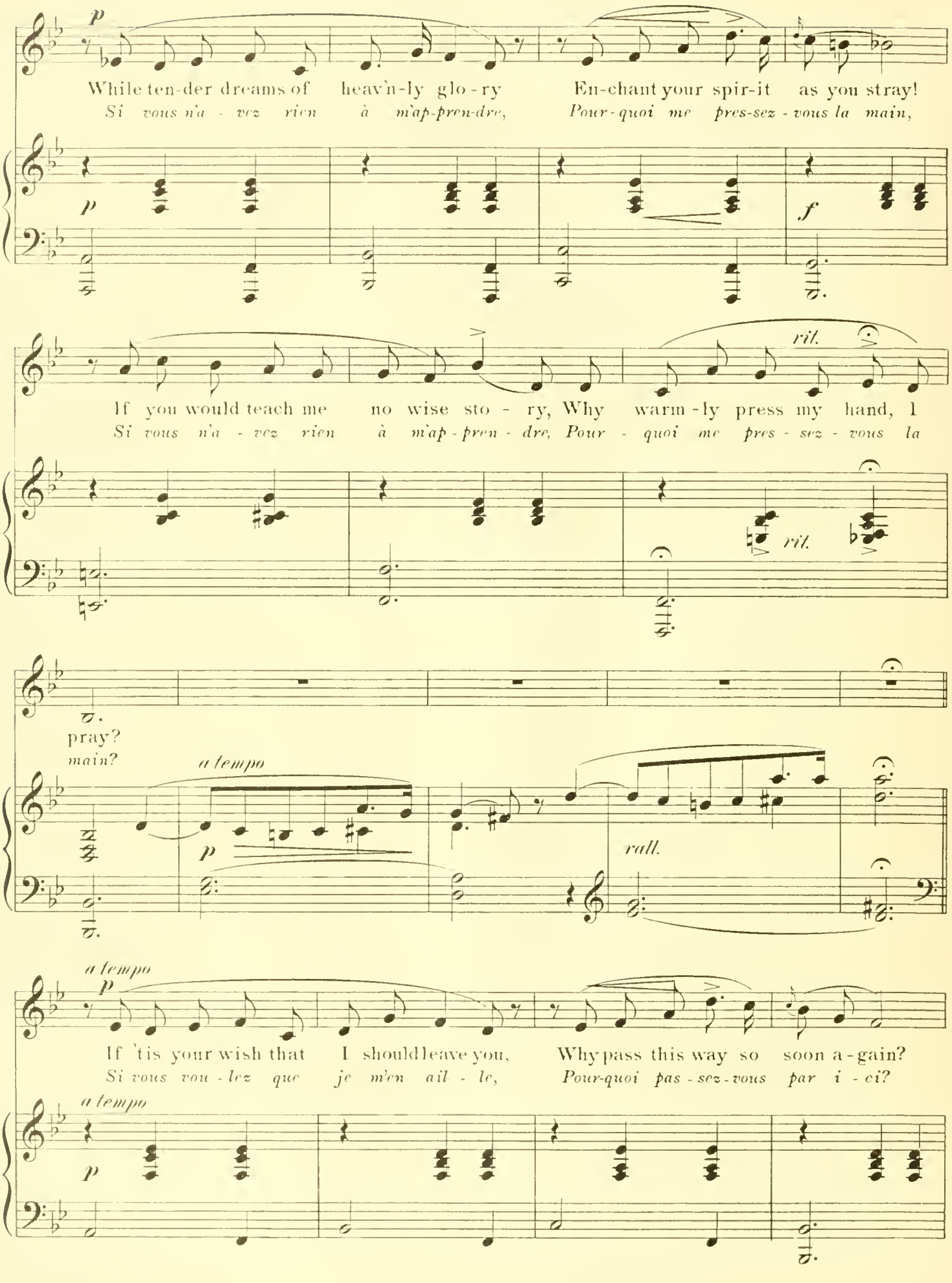
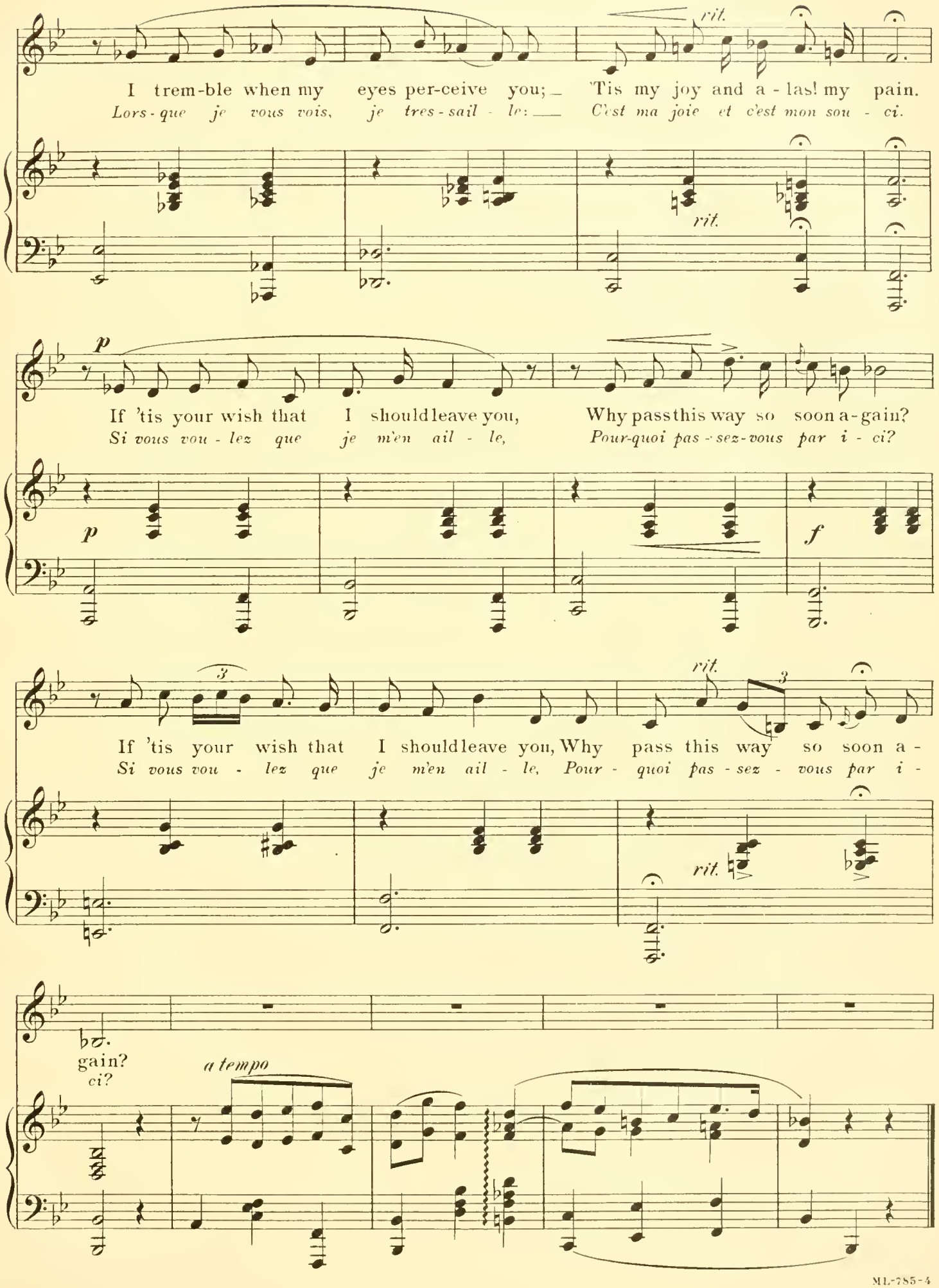

rit.
pres - ence haunt me, If there is naught that you would tell?
à me di - re Pour - quoi ve - nir au - près de moi?
rit.
p
If you would teach me
Si vous n'a - vez rien
a tempo
a tempo
p
rall.
p
no wise sto - ry, Why warm - ly press my hand, I pray?
à m'ap - pren - dre, Pour - quoi me pres - sez - vous la main?
rit.
While ten - der dreams of heav'n-ly glo - ly En - chant your spir - it as you stray?
Sur le rêve an - gé - lique et tendre Au - quel vous son - gez en che - min?
rit.


p
While ten-der dreams of heav'n-ly glo-ry En-chant your spir-it as you stray!
Si vous n'a - vez rien à m'ap-pren-dre, Pour-quoi me pres-sez - vous la main,
p
f
ril.
If you would teach me no wise sto - ry, Why warm-ly press my hand, I
Si vous n'a - vez rien à m'ap - pren - dre, Pour - quoi me pres - sez - vous la
ril.
pray?
main?
a tempo
p
rall.
a tempo
p
If 'tis your wish that I should leave you, Why pass this way so soon a-gain?
Si vous vou - lez que je m'en ail - le, Pour-quoi pas - sez-vous par i - ci?
a tempo
p

I trem-ble when my eyes per-ceive you; 'Tis my joy and a - las! my pain.
Lors - que je vous vois, je tres - sail - le: C'est ma joie et c'est mon sou - ci.
rit.
rit.
p
If 'tis your wish that I should leave you, Why pass this way so soon a-gain?
Si vous vou - lez que je m'en ail - le, Pour-quoi pas - sez-vous par i - ci?
p
f
If 'tis your wish that I should leave you, Why pass this way so soon a -
Si vous vou - lez que je m'en ail - le, Pour - quoi pas - sez - vous par i -
rit.
rit.
gain?
ci?
a tempo

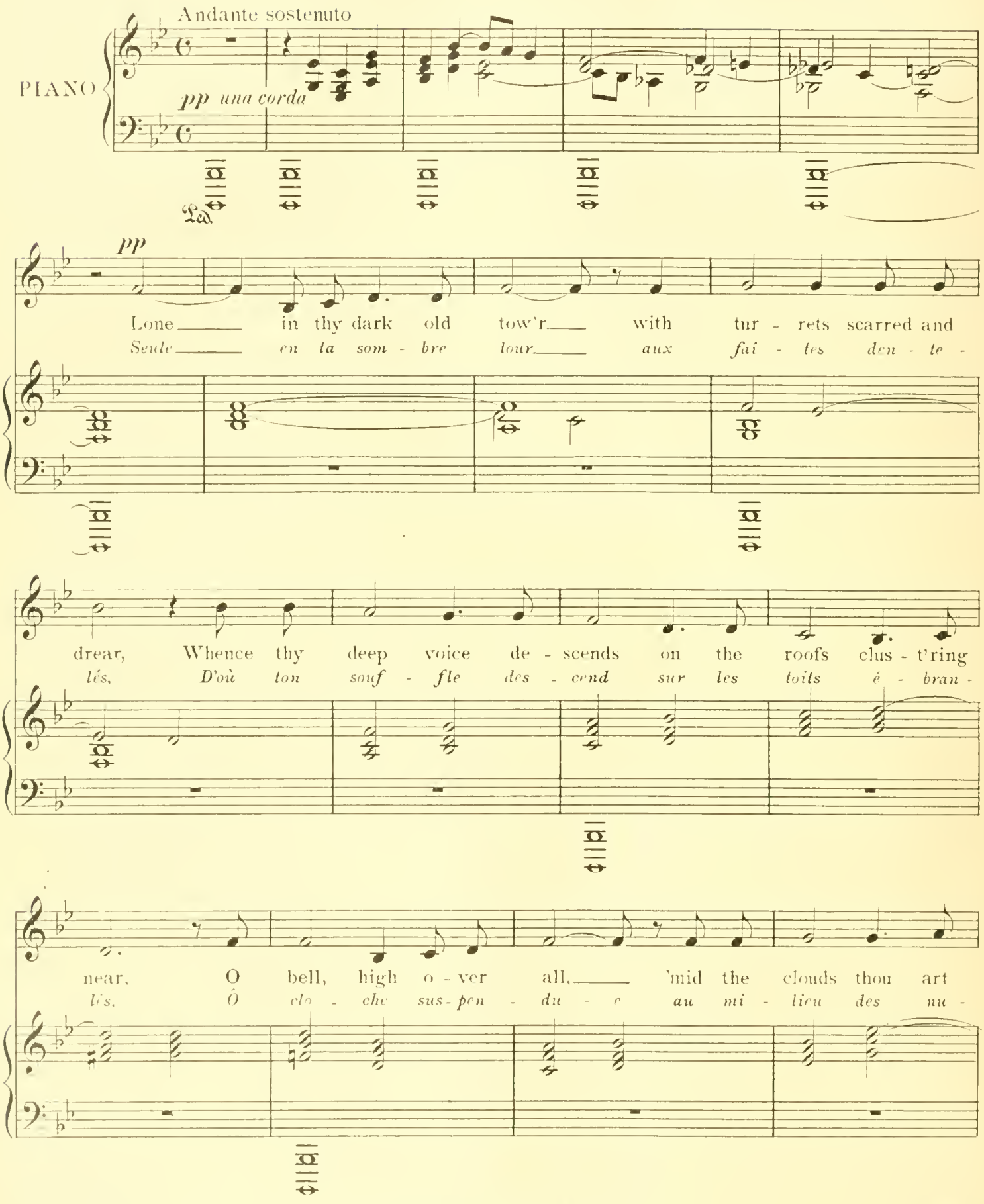
à Madame Pauline Viardot

THE BELL
(LA CLOCHE)

(Composed in 1856)

VICTOR HUGO (1802-1885)
Translated by Arthur Westbrook

(Original Key. D♭)

CAMILLE SAINT-SAËNS
(1835-)

Andante sostenuto
PIANO
pp una corda
La
pp
Lone in thy dark old tow'r with tur - rets scarred and
Seule en ta som - bre tour aux fai - tes den - te -
drear, Whence thy deep voice de - scends on the roofs clus - t'ring
lés, D'où ton souf - fle des - cend sur les toits é - bran -
near, O bell, high o - ver all, 'mid the clouds thou art
lés, Ô clo - che sus - pen - du - e au mi - lieu des nu -

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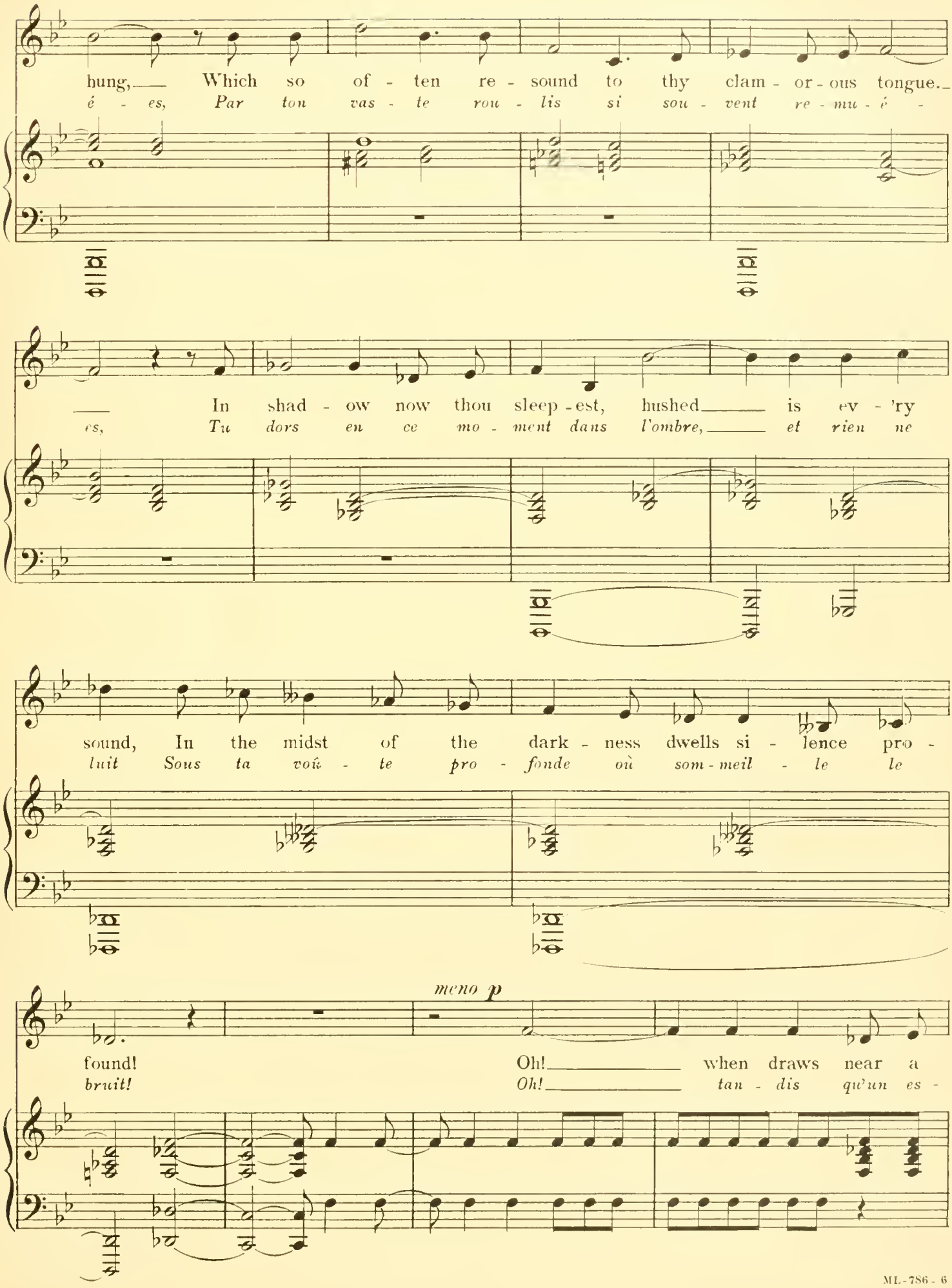
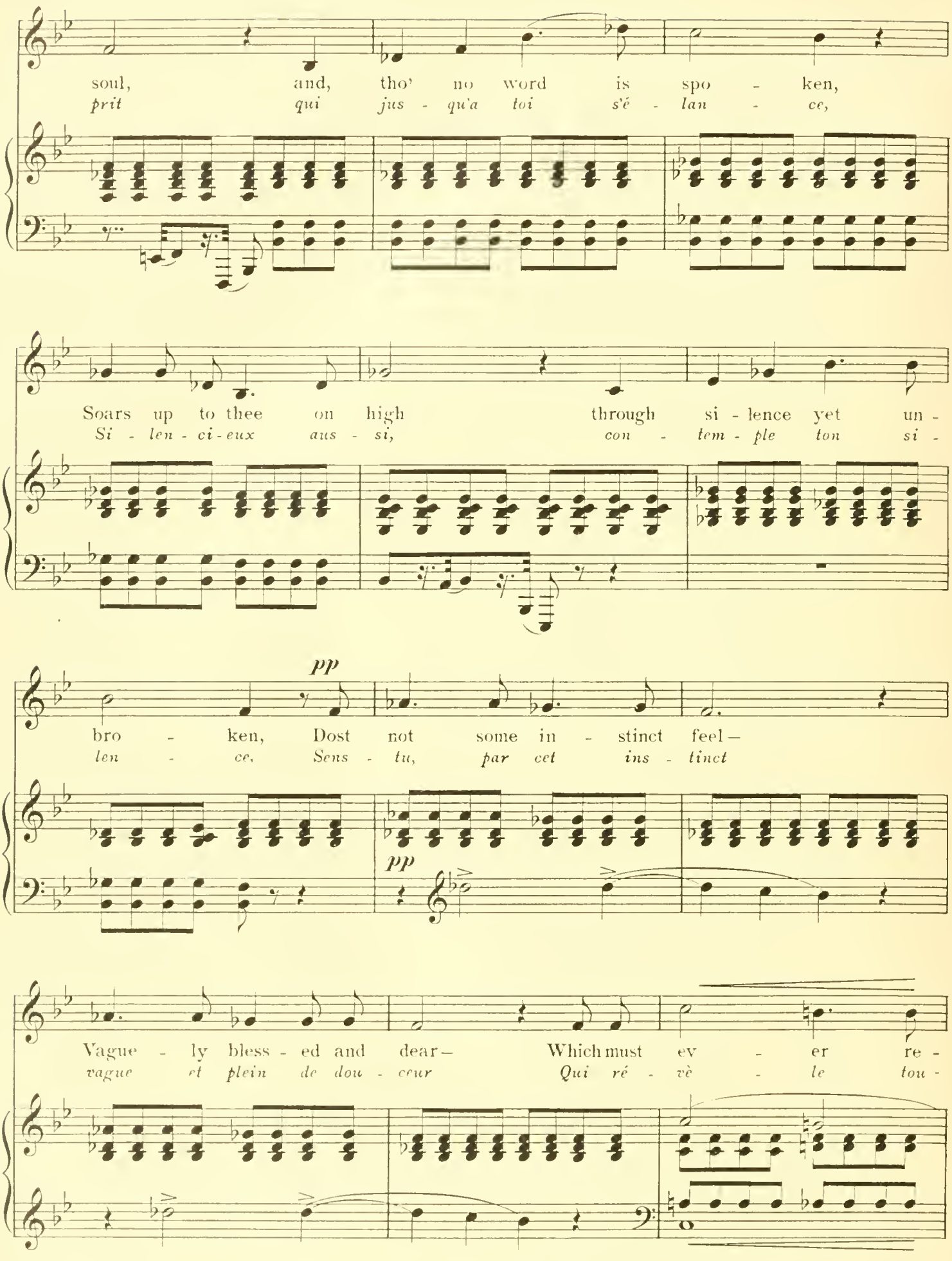
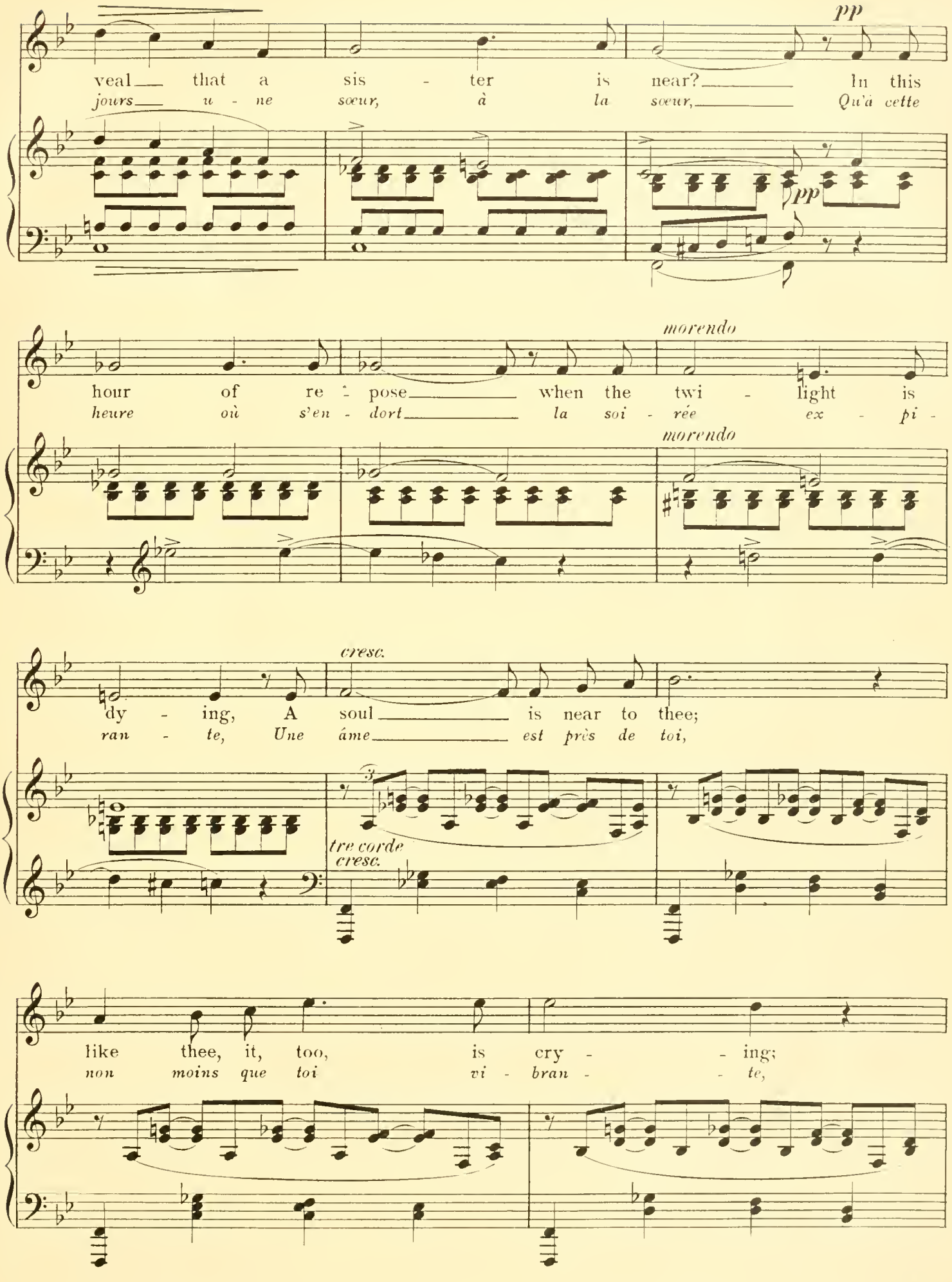
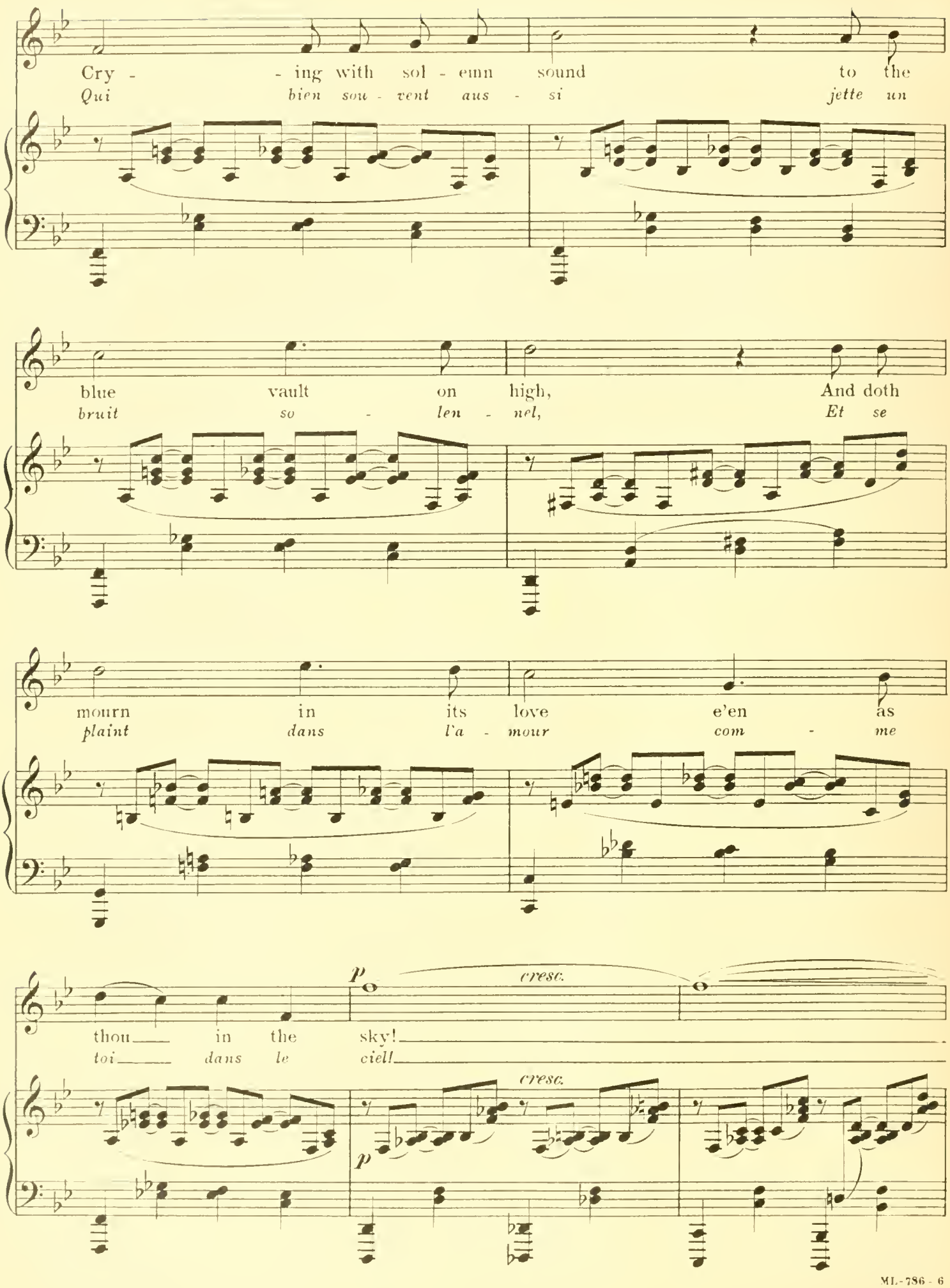
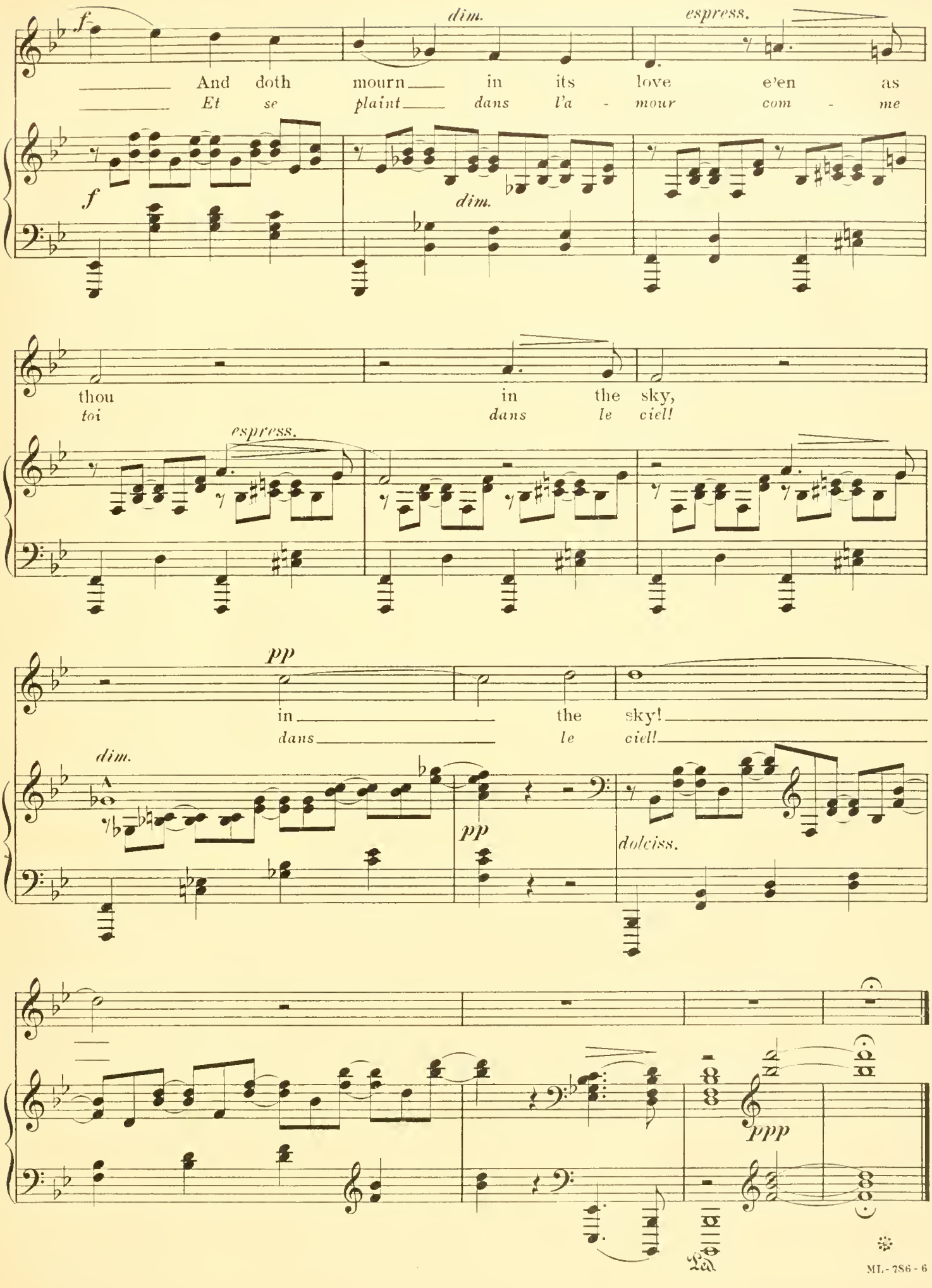

hung, Which so of - ten re - sound to thy clam - or - ous tongue.
é - es, Par ton vas - te rou - lis si sou - vent re - mu - é -
In shad - ow now thou sleep - est, hushed is ev - 'ry
es, Tu dors en ce mo - ment dans l'ombre, et rien ne
sound, In the midst of the dark - ness dwells si - lence pro -
luit Sous ta voû - te pro - fonde où som - meil - le le
meno p
found! Oh! when draws near a
bruit! Oh! tan - dis qu'un es -

soul, and, tho' no word is spo - ken,
prit qui jus - qu'a toi s'é - lan - ce,
Soars up to thee on high through si - lence yet un -
Si - len - ci-eux aus - si, con - tem - ple ton si -
pp
bro - ken, Dost not some in - stinct feel —
len - ce, Sens - tu, par cet ins - tinct
pp
Vague - ly bless - ed and dear — Which must ev - er re -
vague et plein de dou - ceur Qui ré - vè - le tou -

pp
veal that a sis - ter is near? In this
jours u - ne sœur, à la sœur, Qu'à cette
pp
morendo
hour of re - pose when the twi - light is
heure où s'en - dort la soi - rée ex - pi -
morendo
cresc.
dy - ing, A soul is near to thee;
ran - te, Une âme est près de toi,
tre corde
cresc.
like thee, it, too, is cry - - ing;
non moins que toi vi - bran - - te,

Cry - ing with sol - emn sound to the
Qui bien sou - vent aus - si jette un
blue vault on high, And doth
bruit so - len - nel, Et se
mourn in its love e'en as
plaint dans l'a - mour com - me
p cresc.
thou in the sky!
toi dans le ciel!
cresc.
p

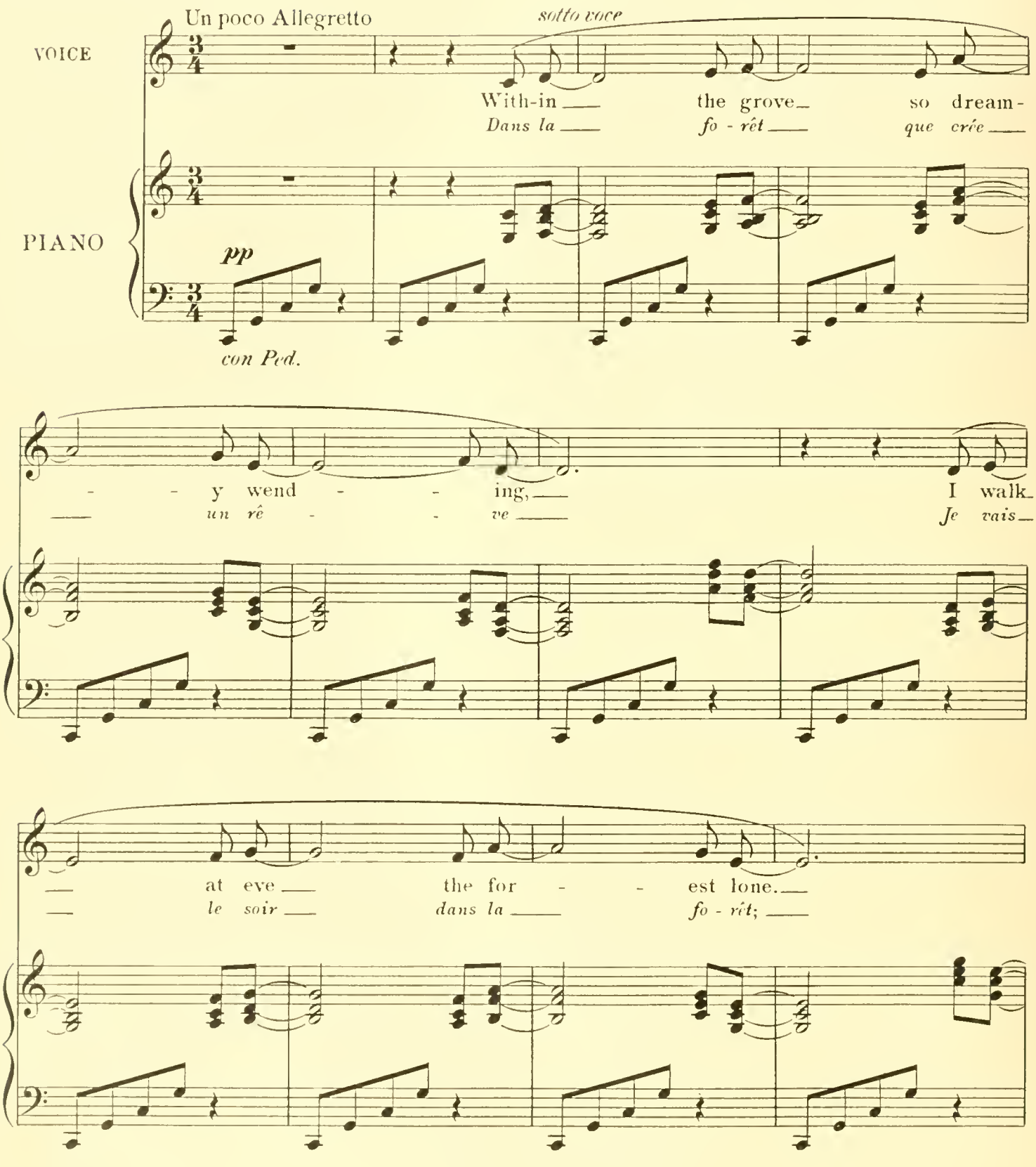

f
dim.
espress.
And doth mourn in its love e'en as
Et se plaint dans l'a - mour com - me
f
dim.
thou in the sky,
toi dans le ciel!
espress.
pp
in the sky!
dans le ciel!
dim.
pp
dolciss.
ppp

à Madame Marie Barbier

MOONLIGHT
(CLAIR DE LUNE)

(Original Key, D)

CATULLE MENDÈS (1841-)
Translated by Isabella G. Parker

CAMILLE SAINT-SAËNS
(1835-)

Un poco Allegretto
sotto voce
VOICE
With-in the grove so dream-
Dans la fo - rêt que crée
PIANO
pp
con Ped.
- y wend - ing, I walk
un rê - ve Je vais
at eve the for - est lone.
le soir dans la fo - rêt;

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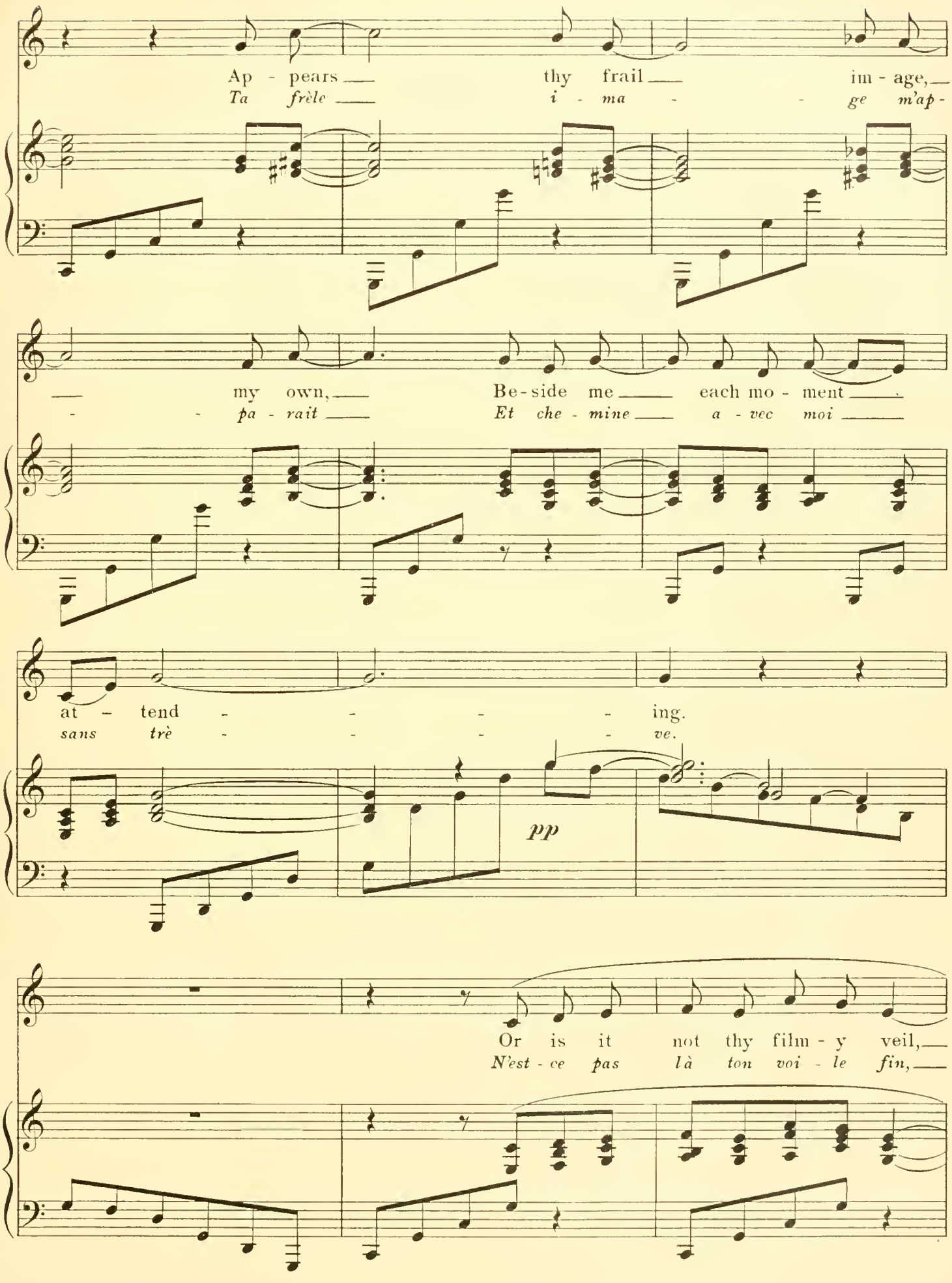
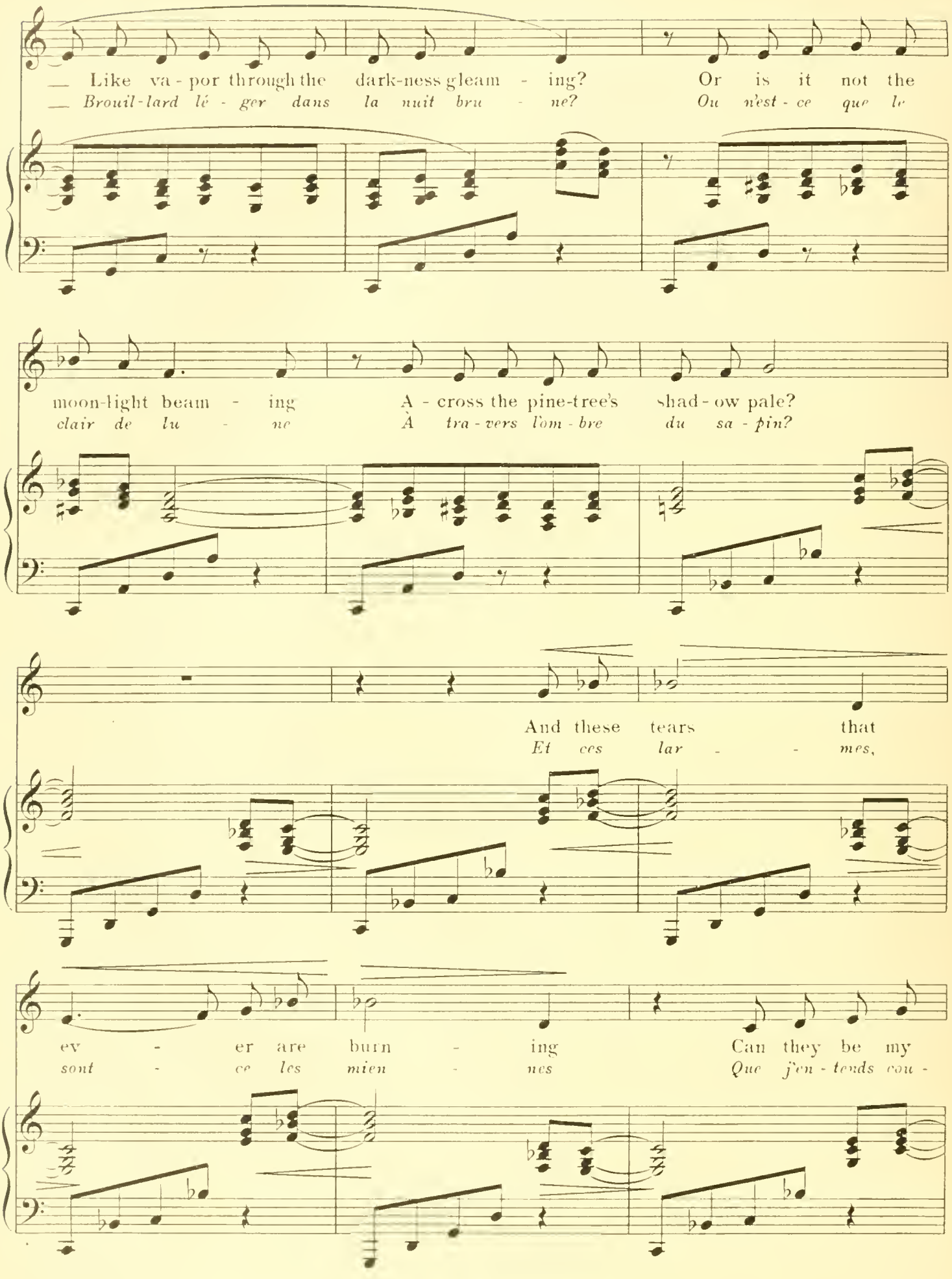
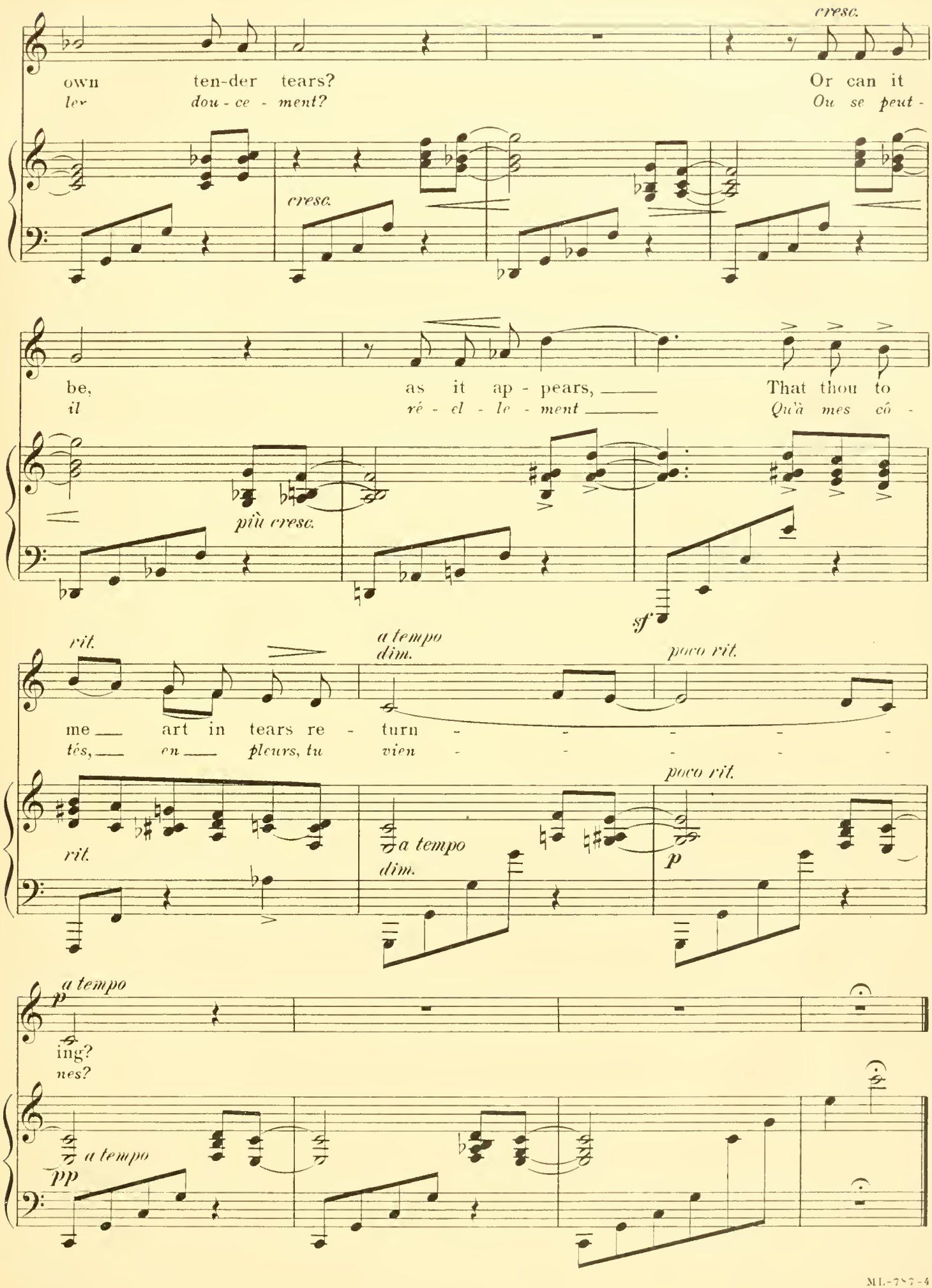

Ap - pears thy frail im - age,
Ta frèle i - ma - ge m'ap -
my own, Be-side me each mo - ment
- pa - rait Et che - mine a - vec moi
at - tend - - - - ing.
sans trè - - - - ve.
pp
Or is it not thy film - y veil,
N'est - ce pas là ton voi - le fin,

— Like va - por through the dark-ness gleam - ing? Or is it not the
— Brouil-lard lé - ger dans la nuit bru - ne? Ou n'est - ce que le
moon-light beam - ing A - cross the pine-tree's shad - ow pale?
clair de lu - ne À tra - vers l'om - bre du sa - pin?
And these tears that
Et ces lar - - mes,
ev - er are burn - ing Can they be my
sont - ce les mien - nes Que j'en - tends cou -

cresc.
own ten-der tears? Or can it
le- dou - ce - ment? Ou se peut -
cresc.
be, as it ap - pears, That thou to
il ré - el - le - ment Qu'à mes cô -
più cresc.
sf
rit.
a tempo
dim.
poco rit.
me art in tears re - turn
tés, en pleurs, tu vien
rit.
a tempo
dim.
poco rit.
p
a tempo
p
ing?
nes?
a tempo
pp

EVENING
(LE SOIR)

(Published in 1885)
(Original Key, Db)

MICHEL CARRÉ (1819-1872)
Translated by Isabella G. Parker

AMBROISE THOMAS
(1811-1896)

Andante sostenuto

PIANO

p

pp

rit.

pp

dolce assai

The earth, parched at e - ven, Is
La terre em - bra - sé - e At -

pp una corde

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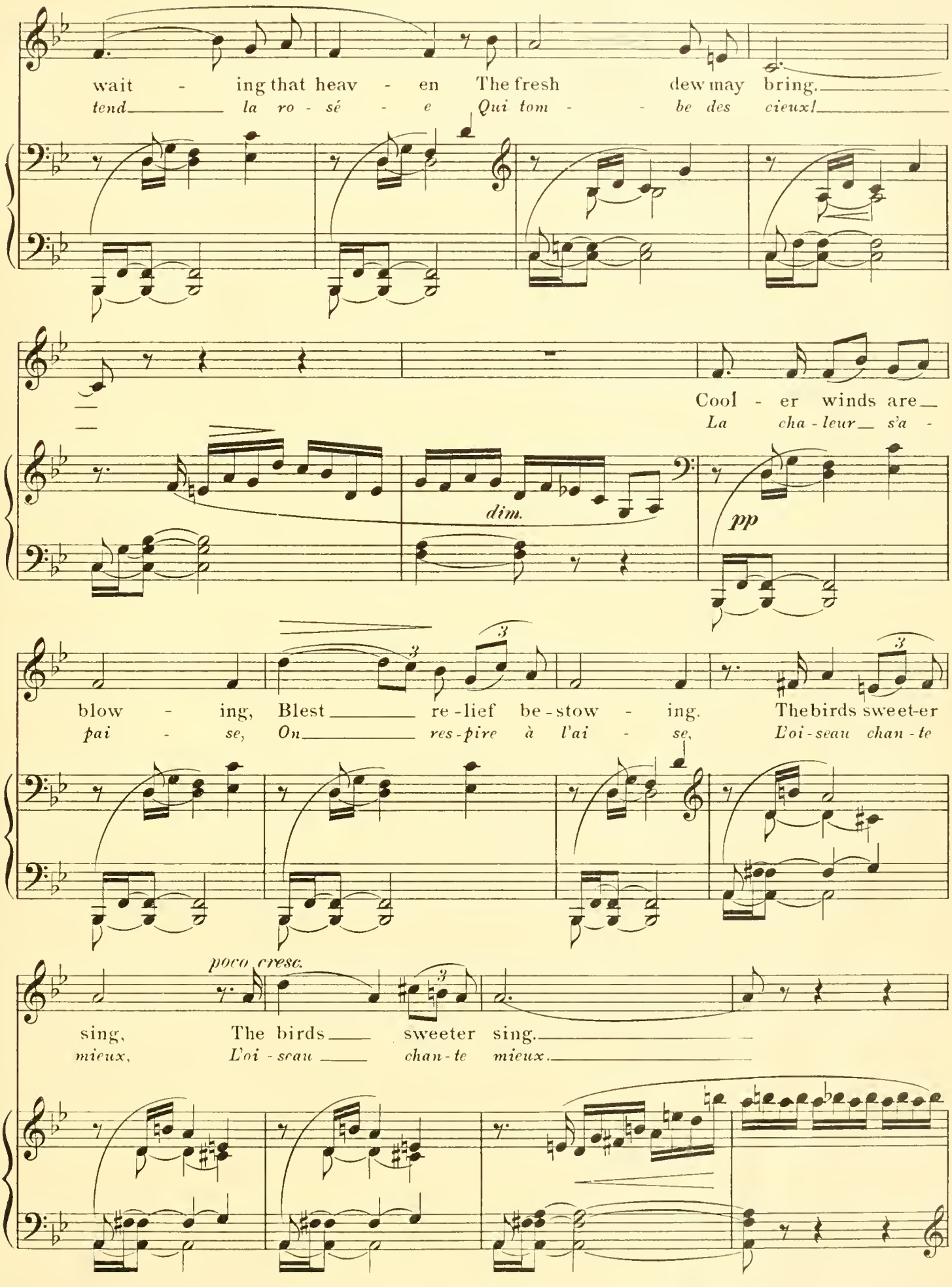
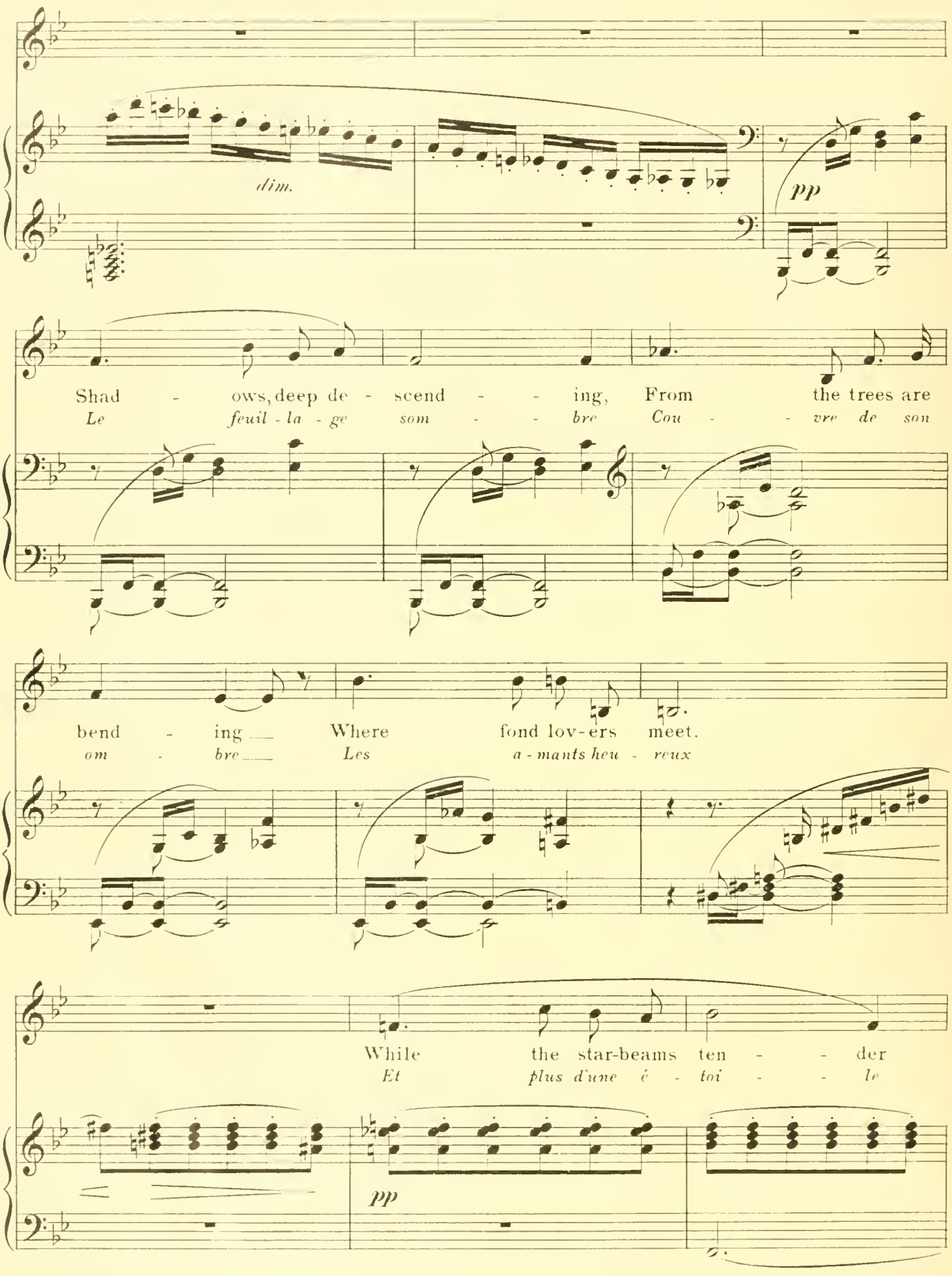
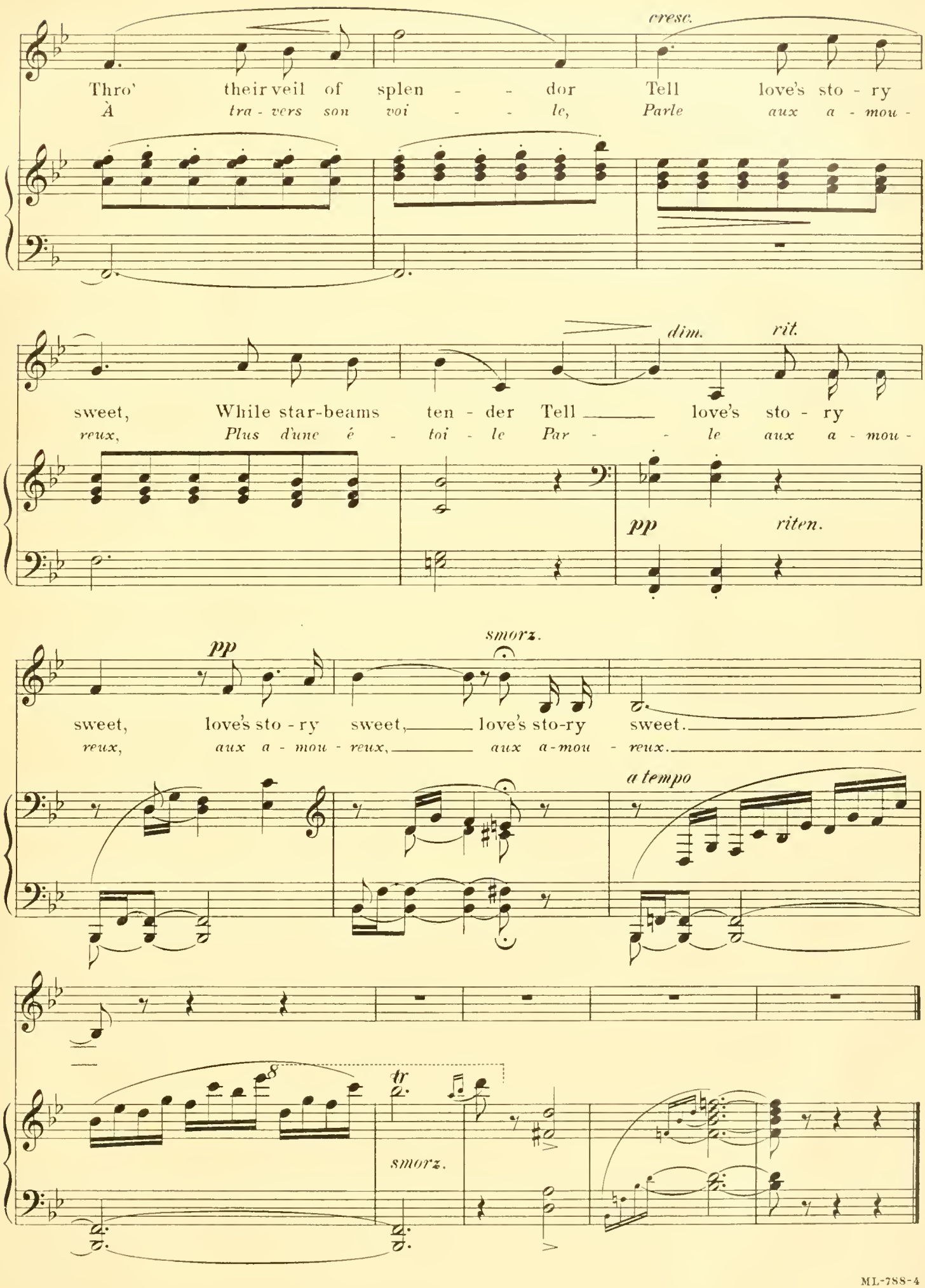

wait - ing that heav - en The fresh dew may bring.
tend la ro - sé - e Qui tom - be des cieux!
Cool - er winds are
La cha - leur s'a -
dim.
pp
blow - ing, Blest re - lief be - stow - ing. The birds sweet-er
pai - se, On res - pire à l'ai - se, L'oi - seau chan - te
poco cresc.
sing, The birds sweeter sing.
mieux, L'oi - seau chan - te mieux.

dim.
pp
Shad - ows, deep de - scend - - ing, From the trees are
Le feuil - la - ge som - - bre Cou - - vre de son
bend - ing Where fond lov-ers meet.
om - bre Les a - mants heu - reux
While the star-beams ten - - der
Et plus d'une é - toi - - le
pp


cresc.
Thro' their veil of splen - - dor Tell love's sto - ry
À tra - vers son voi - - le, Parle aux a - mou -
dim. rit.
sweet, While star-beams ten - der Tell love's sto - ry
reux, Plus d'une é - toi - le Par - le aux a - mou -
pp riten.
pp smorz.
sweet, love's sto - ry sweet, love's sto-ry sweet.
reux, aux a - mou - reux, aux a-mou - reux.
a tempo
tr
smorz.

A LOVE SONNET
(SONNET D'AMOUR)

(Original Key, Db)

A. de SAINEVILLE
Translated by Isabella G. Parker

FRANCIS THOMÉ
(1850-)

Moderato ma tempo rubato

Largamente

VOICE

PIANO

dolce

string.

Gold-en the sun-light, beam-ing bright-ly, Gild-eth with lus-tre
Sous le so-leil qui les i-ri-se, En do-rant leur re-

f *p* *colla voce*

rall. *a tempo* *string.*

rich thy hair. I would fain through thy tress-es fair Like zeph-yr be float-ing so
flets soy-eux. Je vou-drais dans tes blonds che-veux pas-ser lé-ger com-me la

colla voce *a tempo* *colla voce*

rall. *a tempo*

lightly; And on thy charm-ing neck where shin-eth One bright curl wav-ing in the soft
bri-se, Et sur ton cou charmant, où frise U-ne bou-cle aux plis on-du-

a tempo

rall. *con anima*

air, How would I breathe per-fume most rare, That in my soul it-self en-
leux, En res-pi-rer, vo-lup-tu-eux, L'en-i-vrant par-fum qui me

sf *colla voce*

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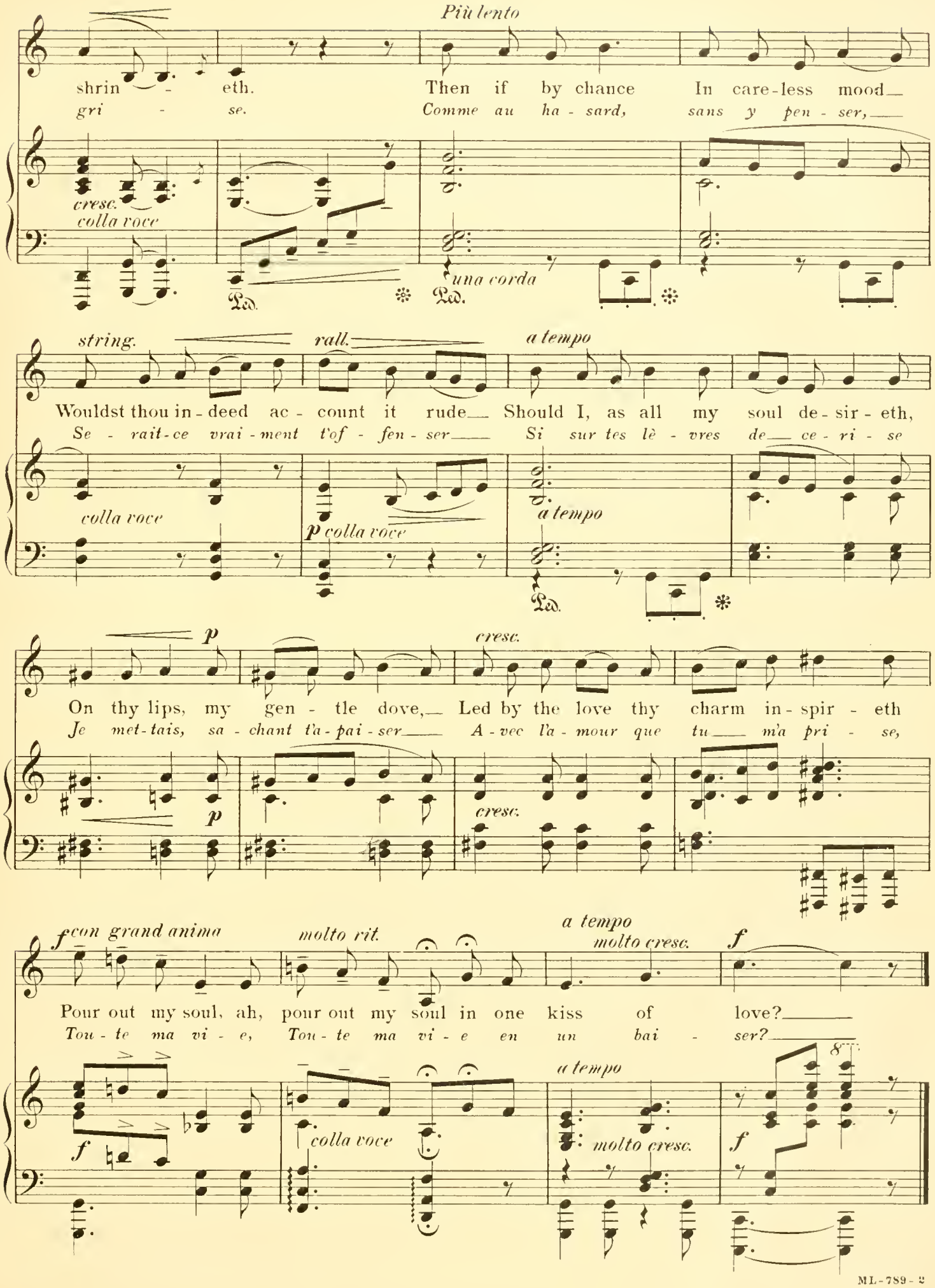
Più lento
shrin - eth. Then if by chance In care-less mood
gri - se. Comme au ha - sard, sans y pen - ser,
cresc.
colla voce
una corda
Ped.
string.
rall.
a tempo
Wouldst thou in-deed ac - count it rude Should I, as all my soul de-sir-eth,
Se - rait-ce vrai-ment t'of - fen - ser Si sur tes lè - vres de ce - ri - se
colla voce
p colla voce
a tempo
p
cresc.
On thy lips, my gen - tle dove, Led by the love thy charm in-spir - eth
Je met-tais, sa - chant t'a-pai-ser A - vec l'a - mour que tu m'a pri - se,
f con grand anima
molto rit.
a tempo
molto cresc.
f
Pour out my soul, ah, pour out my soul in one kiss of love?
Tou - te ma vi - e, Tou - te ma vi - e en un bai - ser?
8
colla voce
molto cresc.

THE SIGH

(SOUPIR)

THEOPHILE GAUTIER (1811-1872)
Translated by Isabella G. Parker

CHARLES M. WIDOR
(1845)

Andantino

VOICE

PIANO

p

From my breast_dropt a love-ly flow-ret,__ So bright, yet was the stream its grave; A - las! A - las! A -

J'ai lais - sé ___ de mon sein de nei - ge ___ Tom - ber un oeil - let rouge à l'eau, Hé - las! Hé - las! Hé -

cresc.

cresc.

pp

las! I know not how I can re - store it, All wet,_____ all cold in the dark

las! Com-ment, com-ment le re - pren - drai - je, Mouil - lé_____ par l'on - de du ruis-

pp

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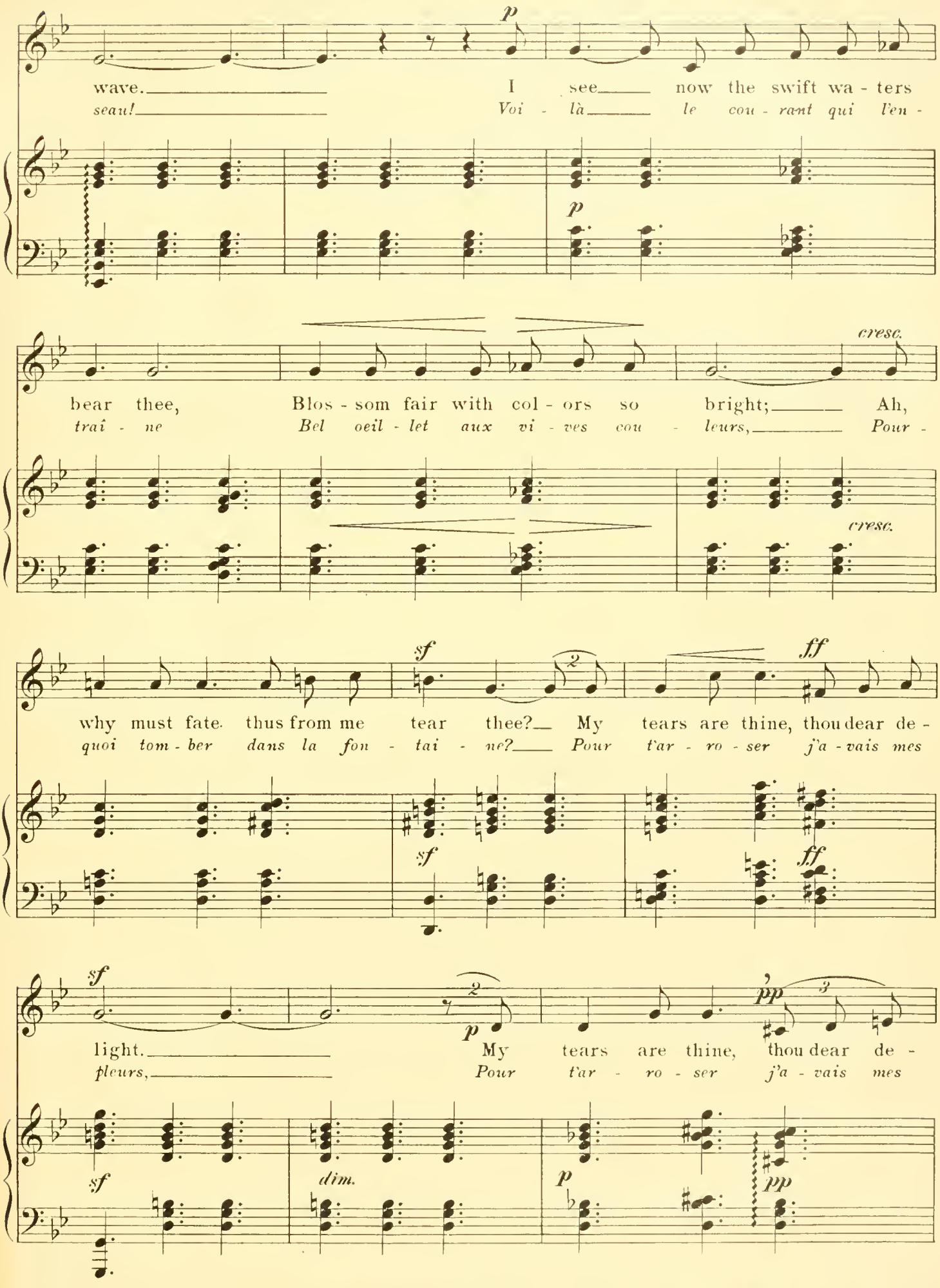
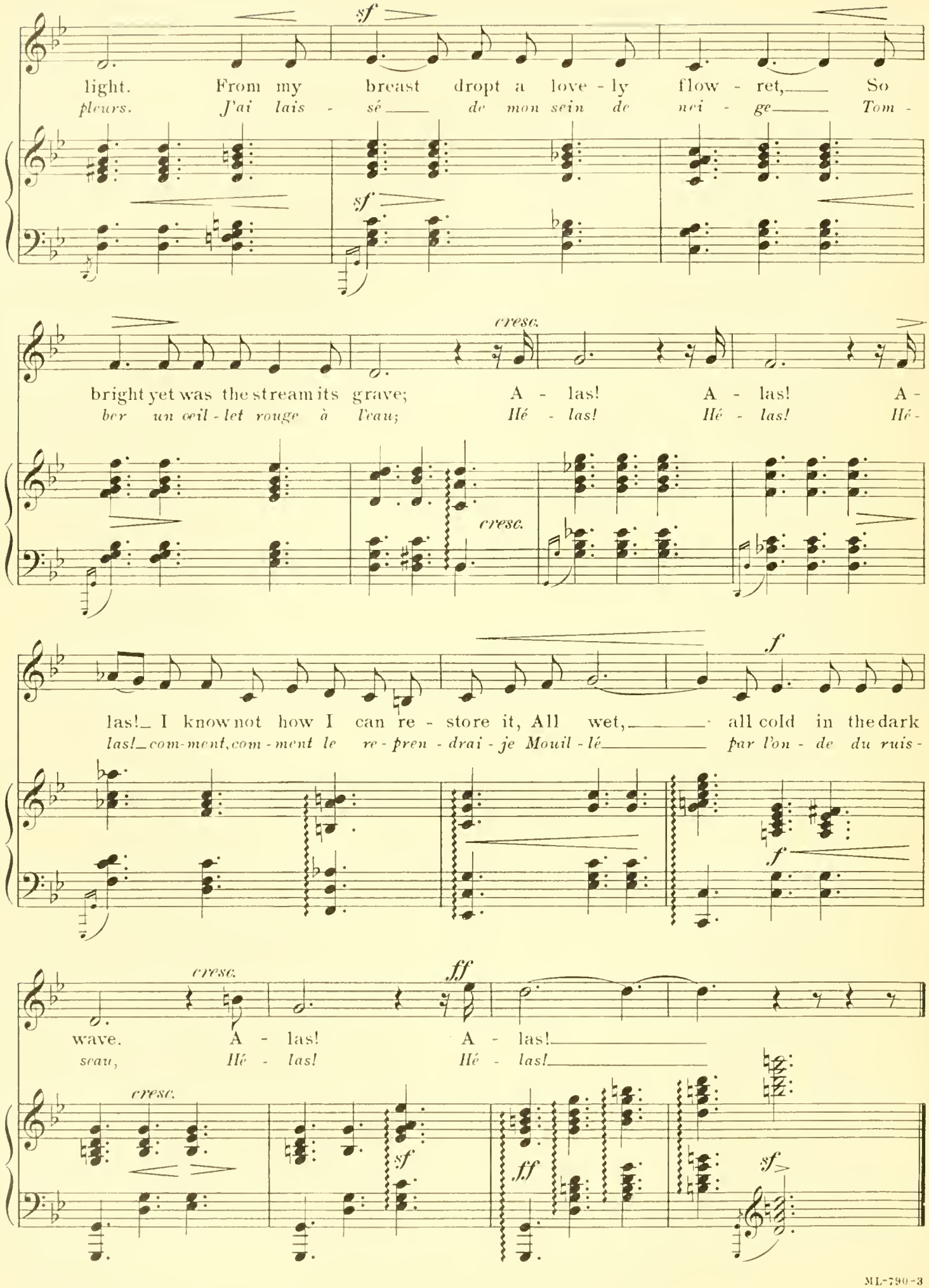

p
wave. I see now the swift wa - ters
seau! Voi - là le cou - rant qui l'en -
p
cresc.
bear thee, Blos - som fair with col - ors so bright; Ah,
trai - ne Bel oeil - let aux vi - ves cou - leurs, Pour -
cresc.
sf
why must fate thus from me tear thee? My tears are thine, thou dear de -
quoi tom - ber dans la fon - tai - ne? Pour t'ar - ro - ser j'a - vais mes
sf
ff
ff
sf
light. My tears are thine, thou dear de -
pleurs, Pour t'ar - ro - ser j'a - vais mes
p
pp
sf
dim.
p
pp

PROPERTY OF NEW YORK

sf
light. From my breast dropt a love - ly flow - ret, So
pleurs. J'ai lais - sé de mon sein de nei - ge Tom -
sf
cresc.
bright yet was the stream its grave; A - las! A - las! A -
ber un œil - let rouge à l'eau; Hé - las! Hé - las! Hé -
cresc.
f
las! I know not how I can re - store it, All wet, all cold in the dark
las! com-ment, com-ment le re - pren - drai - je Mouil - lé par l'on - de du ruis -
f
cresc.
ff
wave. A - las! A - las!
seau, Hé - las! Hé - las!
cresc.
sf
ff
sf